

BEATIN' RHYTHM

60's soul

ISSUE
3

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Dear Friends,

Belated welcomes to a much overdue issue of Beatin' Rhythm. What with loads of personal problems, birth of a baby daughter and complete lack of photocopying facilities, it's been a real struggle to get this issue out. No problem with the content, it's just actually getting the thing together that's the problem. You'll notice that half of the mag is typed with the electric typewriter and the rest is done on this rather antiquated manual machine, so apologies for that, hope it's legable.

Well I'm selling out of each issue but it seems as if the demand is outstripping the supply. At the time of writing I still can't get use of a copying machine and am having to make this issue to order. Those of you who have paid for this issue in advance will of course receive your copy automatically. There will be a few copies for sale via Paul Rudzitis, Mick Smith and Wiltshire Music. Apart from those outlets, if you know anyone who wants a copy, ask them to write to me and I'll get a copy made for them, price £1.50 and a couple of stamps would help as it's costing me over £1 an issue to make the magazine now!

I must also apologise to everyone who's tried to ring me to find me seemingly permanently not at home. If you want to ring, best time to catch me is at a weekend, I'm usually there then...it's a long story. Also, if you drop me a line and don't get an immediate reply, give it time, I will reply.

I hope you'll all enjoy this issue anyway, I still need contributions as always, be it reviews, photocopies of interesting items, top 10's or even ideas as to what to feature. The next issue will be out God knows when, but it will come out, so all I can say is if you want to make sure of a copy, pay beforehand and then be patient! If by any chance I decide not to do another issue, then you'll get a full refund. Can I just plead, for the last time, if you can get access to a copier please help out, even if you can only do ten copies, thanks.

Best wishes,

Pete

PETE SMITH



WHERE IS HE
L/C/V. & G. Flamma Sherman
FLAMMA SHERMAN
MADE IN ENGLAND



New L.P.'s

SHRINE - THE RAREST SOUL LABEL (Horaces HRH 101)

No doubt you're all familiar with this album by now and as such will have either purchased it or at least read reviews elsewhere. Time to throw my two penneth in. For those few people unfamiliar with the Shrine label, it was formed in 1964 by Eddie Singleton, issued around twenty or so singles and then folded in 1967. As often happens, many of the labels releases were picked up by the Northern Soul scene in the UK, and due to both the excellence of many of the titles, plus the incredible scarcity of all 45's issued on the label, it has gone down in history as the number one soul collectors label (as opposed to Motown, Stax etc, all of whom found success). The above is only a brief sketch of the story, thorough details can be found in Shades Of Soul magazine and by reading the excellent informative sleeve notes to the album written by Andy Rix. But after all the Shrine 'hype' of the last few years, many people tend to neglect to inform us what the music is actually like - okay, so it's rare, but is it any good? This album will certainly help you to make up your mind.

The LP is divided almost 50/50 between Northern soul and what I'd term, for want of a better word, basic 60's soul. Being one of a strange breed of person who finds most types of soul music apart from Northern to be rather boring - I can think of hundreds of people I'd rather listen to than, say, Otis Redding or Aretha Franklin - the basic 60's soul records on this album leave me completely cold, and therefore for myself personally half of the album is of no use and I'll leave you purists to thrash out the merits of the cuts by Linda & The Vistas, Tippie & The Wisemen and The Prophets. A couple of other tracks could be construed as Northern but where do you draw the line, if you actually can draw a line. However, I guess that this is the first of definitely two and possibly three albums in the series, so there is no pint in Ady Croasdel putting all his eggs in one basket and putting out a 100% Northern album. Consequently there are a couple of notable omissions, most notably Jay D. Bryant's awesome I Won't Be Coming Back, but perhaps that one has been left off to give it a few months more airplay time on the scene.

Les Chansonettes' Don't Let Him Hurt You is an average to good female dancer and it kicks off side one. Eddie Daye and Four Bars' magnificent Guess Who Loves You is next up, and I must confess a particular bias to this record as it's my alltime favourite Northern sound. This would appear to be the version which was actually issued on Shrine as a single whereas several tracks appear as alternative versions. A 90% complete version with clearer vocals and sparser backing is also knocking about. Anyway, this track is easily the highlight of the album. The Cautions' No Other Way is an out-and-out stormer and is excellent. Shirley Edwards' Dream My Heart is another big favourite of mine, but this version is inferior to original single - presuming that the version I've had on tape for several years is the single - in that the vocal is weaker (possibly not double tracked) and the backing, instrumentally, is much hollower. There's also an added vocal part to the instrumental piece just before the end. There are at least four versions of this number in circulation. The Epsilons' Mad At The World is another average group sound with a typical big Shrine backing but nothing to get excited about except for the excellent vocals. Sidney Hall's I'm A Lover is a very, very slow beat ballad which once again seems to be an unfinished version. Finally on side one, a big ballad from that wonderful vocalist Ray Pollard with no-one like me, not Northern but it's good to hear anything by this fella. This sounds a lot earlier than 1965 though.

The Cairos' Stop Overlooking Me which kicks off side two is one of the most unusual Northern records I've ever heard, with the vocals being in a 50's

doo-wop style with a falsetto lead and bass backing vocals, a plodding percussion which sounds like somebody banging two pieces of wood together, a driving bass guitar and an occasional trumpet, but the overall effect is magical. A very original and unusual record. I must mention that a certain person I know thought that the lyrics were "Snufflebird, Snufflebird, Snuff" instead of "Stop over, stop over, stop"!!! What's a snufflebird??? It's a shame that the other side of the 45, Don't Fight It wasn't included but I guess that will turn up later in the series.

Of the remainder, Jimmy Armstrong's I Believe I'll Love On is messy but not quite as bad as Mystery, the Cautions' Watch Your Step is another undistinguished group sound, as is You're My Only Love by The Counts. Ray Pollard's brilliant This Time was featured on a Horaces single, which accounts for it's non-appearance here, a shame because it would have just about weighed things up a little more evenly.

So, overall, a bit of a dissapointment but then I never did believe in the legend anyway, I'll leave that to all you full time soulies who can appreciate this sort of record far better than I can. The Eddie Daye track is worth buying the album for on it's own though, and the packaging is really excellent, though it would have been nice to learn a little more about the artists and their particular numbers. However, I think we should wait for the series to be completed and judge it as a whole before passing judgements, and therefore I'll award this album *** $\frac{1}{2}$ out of *****

THE NORTHERN SOUL STORY 16 (Soul Supply LPSD 135)

As this series reaches volume 16, possibly it's last according to some reports, I'm left wondering how Soul Supply manage to get away with such good reviews in the press and fanzines - I should guess it's because the people writing the reviews are receiving free copies all the time. I mean, Richard Domar actually censored the piece I wrote on this series in the article I did on compilations in The Owls Effort fanzine! However, as I receive no such freebies I'll speak my mind and say that instead of being double albums, practically all of the series should have been single albums as there are always ten or more fillers which are simply a waste of plastic. Volume 1 is easily the best of the series with almost three sides of good material, but as we reach volume 16, I can find only ten really worthy tracks among 32 cuts. These are as follows: Limitations, Precisions, Drake & Ensolids, Singing Sam, Donald Jenkins, Bobbi Lynn, Little Tommy, The Young Folk, The Ringleaders and the evergreen Eddie Parker. Of the rest, the Arcades - Got To Be A Loser is overrated to the point of ridiculousness, Promised Land by Cheyenne came out on Black Magic and the remainder are either B sides of classics or inferior cuts by popular 'Northern' artists like the Chandlers, Incredibles, Bernie Williams etc. The sleeve notes are appalling as usual with about five words spoken about each track and once again most of the cuts are taken straight from disc. It's nice to be able to get hold of rare sounds cheaply, but there is so much filler here that continuity is impossible. If only this label could handle it's quality control a bit better it would be brilliant, but with all that dead wood floating about they could do well to call it a day. **

THE SOUL OF DETROIT (Soul Supply LPSD 136)

There's been so much hype about Detroit Northern recently that some people actually ask "what's the difference between ordinary Northern and Detroit?". Admittedly there are an awful lot of great N.Soul sounds originating from the Motor City, but then there are lots of the same coming from all over the USA. This is another hit and miss affair, but the standard is noticeably higher than on the previous record, as is the quality of recording. Many of these tracks are unknown to my ears but the standard is generally high, my favourites being Silly Hargraves, Jimmy Mack (both sides of his classic Palmer 45 My World Is On Fire and the incredible Go On), Melvin

Davis' 77 biggie Find A Quiet Place, Edward Hamilton's Tell Me and finally the elusive instrumental version of Doni Burdick's I Have Faith In You, the killer cut on the LP. Unfortunately, this track is speeded up for some reason but it's still worth the price of the set by itself. Kev Roberts himself does the sleeve notes but as usual they're pathetic. Can't understand why they don't condense the track listings and try some really informative notes instead of the one liners, usually supplemented by adjectives such as "brilliant", "good record", "great singer" etc. What this could have been like under the hand of Ady and his co-horts! So, a much better quality set this time, enjoyable but still a little short on major high quality cuts. ***

RHYTHM & BLUE EYED SOUL (Kent 086)

I can't for the life of me figure out who exactly this album is aimed at as it mixes Northern with ballads, mod sounds, pure pop, mock Bluebeat, blues and jazz-soul! Consequently, it makes uncomfortable listening as a whole, but individually taken the tracks are, on the whole, pretty good. On the Northern side we've got the Flirtations from the Deram label with one of their several pop-soul dancers, Need Your Loving, although Nothing But A Heartache is superior; Mickey Moonshine's 70's dancer Name It You Got It, still very popular and increasingly hard to come by; Danny Williams' Who's Little Girl Are You, an excellent UK stomper which did big things in mid-77; Fearn's Brass Foundry's terrific Don't Change It with a superb lead vocal by Steve Fearn according to the sleeve notes; John E. Paul's love it or loathe it stomper I Wanna Know; and a competent cover of Bunny Sigler's Girl Don't Make Me Wait by the excellent Timebox, who have four Northern dancers to their name.

The rest; the popular but pretty pathetic organ instrumental Bert's Apple Crumble by the Quik, which takes so long to get going that it ends before anything happens; The Beazers aka Chris Farlowe with what appears to be an attempt at ska with The Blue Beat, failing dismally due to overproduction; a live r & b cut from Larry Williams, and a similar pair from John Mayall and Otis Spann; Farlowe again with Air Travel, no idea why this is included at the expense of at least five superior Farlowe cuts, and finally The Hipster Image with the jazz flavoured Can't Let Her Go, which is simply dull. The missing track from this side is Billie Davis' cover of Ellie Greenwich - I Want You To Be My Baby, about the best track on the side. Two more Deram tracks complete the set, Clyde McPhatters ballad Only A Fool, and a very average version of Ask The Lonely by The Fantastics.

After repeated listenings I still can't decide who the album is aimed at, certainly not the Northern crowd as if he'd wanted to, Ady could have easily compiled a whole album worth of Northern cuts from the vaults of Decca and Deram. I'm sure he'll let me know! **

If any of you used to go to Wigan circa 1976-79 and knew some of the Wolverhampton crowd, you may remember Phil Shelton (Big Phil) and Martin Randle. I'm sad to tell you that both of the above have died from overdoses in the past few months. I won't pontificate about the rights and wrongs of doing drugs, most people reading this will have done a bit of speed at some time I guess, but when you lose friends through drugs it makes you so angry about the sheer waste of lives. I can think of at least eight people from the mid-70's Northern scene who I knew and who have now died from drugs. What a tragedy. Rest in peace Martin & Phil.

WELL FANCY THAT DEPT: Since being featured in the last issue, I've seen Little Eva going for £18, Ben Brown being offered for £25 and Brian Poole for £10. Be interesting to see what happens in six months time to things like Truly Smith, Nancy Ames, Verdelle Smith and others featured this time. Is the above coincidence I wonder?

DECCA

- 11770 BERN ELLIOT & FENMEN MONEY/NOBODY BUT ME
 790 DOUG SHELDON MICKEYS MONKEY/FALLING IN LOVE WITH LOVE
 819 BERYL MARSDEN WHEN THE LOVELIGHT STARTS SHINING/LOVE IS
 GOING TO HAPPEN TO ME
 928 ELKIE BROOKS HELLO STRANGER/SOMETHING'S GOT A HOLD ON ME
 12030 BOBBY PATRICK BIG SIX MONKEY TIME/SWEET TALK ME BABY
 041 STEVE ALDO CAN I GET A WITNESS/BABY WHAT DO YOU WANT
 061 ELKIE BROOKS THE WAY YOU DO THE THINGS YOU DO/BLUE TONIGHT
 As you can see, all of the above are cover versions of popular USA
 r&b and Motown numbers, a popular trend throughout the mid-60's.
 069 PATRICK KERR MAGIC POTION/IT'S NO TROUBLE TO LOVE YOU
 A poor cover version of the Lou Johnson number.
 079 ADRIENNE POSTER THE WAY YOU DO THE THINGS YOU DO/HE DOESN'T
 LOVE ME
 This girl changed her surname to 'Posta' and acted in several British
 comedies in the late 60's and early 70's.
 140 BIRDS LEAVING HERE/NEXT IN LINE
 Not Northern but a terrific cover of the Eddie Holland number. The
 band included the Stones' Ron Wood and this is a very collectable
 beat 45.
 151 LARRY WILLIAMS SWEET LITTLE BABY/SLOW DOWN
 This is presumably from the live album recorded at the Klooks Kleeck
 club in West Hampstead and probably features Johnny Watson. Nobody
 seems to know how Decca came to gain the rights to release the LP
 which is extremely scarce nowadays.
 171 BERN ELLIOTT LIPSTICK TRACES/VOODOO WOMAN
 Pop cover of the O'Jays classic backed with a Bobby Goldsboro cover.
 194 GOLDEN APPLES OF THE SUN MONKEY TIME/CHOCOLATE ROLLS, TEA & MONOPOLY
 The above titles were allocated this catalogue number but the disc
 did not appear on Decca, eventually appearing on Immediate O10. If
 any Decca demos exist, they would fetch a small fortune. Does anyone
 know if this record has any connection with Andrew Loog Oldham apart
 from the obvious Immediate label link?
 218 SONNY CHILDE GIVING UP ON LOVE/MIGHTY NICE (OF YOU TO CALL)
 Nice ballad from this excellent singer.
 233 HI NUMBERS DANCING IN THE STREET/HEART OF STONE
 Presumably a version of the Vandellas classic but collected mainly
 due to the belief that there is a Who connection (the Who having
 originally recorded as the Hi Numbers of course).
 288 MARC BOLAN THE WIZARD/BEYOND THE RISING SUN
 Obviously no soul content whatsoever but if you ignore the typical
 60's Bolan lyrics (mystics, pixies etc.) you're left with a great
 stomping backing track! Hideously rare, well over £100.
 295 NEW BREED FRIENDS AND LOVERS FOREVER/UNTO US
 No details on this one but going by the title it looks as if it's
 the same as Nancy Ames on Columbia (US Epic) reviewed in this issue.
 318 ST. LOUIS UNION RESPECT/GIRL
 Top side was a cover of the Beatles' Girl, but the flip is an above
 average UK r&b reading of the Otis Redding song. This one charted.
 329 ADRIENNE POSTER SOMETHING BEAUTIFUL/SO GLAD YOU'RE MINE
 A fairly obscure cover of Margaret Mandolph on US Planetary, quite
 good but very 'sugary' sounding.
 349 TOM JONES STOP BREAKING MY HEART/NEVER GIVE AWAY LOVE
 A terrific uptempo stomper from the man himself and rarer than you'd
 expect on original issue. Great stuff!
 352 BEATSTALKERS LEFT RIGHT LEFT/YOU'D BETTER GET A HOLD ON
 Only heard this once, many years ago, but I remember it being a bit
 of a stomper.

- 356 NEWS THE ENTERTAINER/I COUNT THE TEARS
Same as Tony Clarke.
- 371 CYAN THREE SINCE I LOST MY BABY/FACE OF A LOSER
Presumably same as the Temptations.
- 373 TRULY SMITH MY SMILE IS JUST A FROWN TURNED UPSIDE DOWN/
LOVE IS ME, LOVE IS YOU
Criminally underrated Motown number originally by Carolyn Crawford, an excellent UK version. Unusual in the fact that it repeats several lines from the Miracles' Tears Of A Clown, viz. "Just like Pagliacci did, I'm gonna keep my sadness hid". Anybody sell me this?
- 22376 FRANKIE & JOHNNY I'LL HOLD YOU/(I'M) NEVER GONNA LEAVE YOU
Bit of a mystery why this was issued with a 22 prefix unless it was going to be pressed for export only as several Decca singles were. This may explain it's rarity. One of the best ever UK produced Northern sounds, words fall me on this one, just a wonderful record.
- 12378 STEVIE KIMBLE SOME THINGS TAKE A LITTLE TIME/ALL THE TIME IN THE WORLD
LOOK AT MY BABY/WHAT A WONDERFUL FEELING
- 392 SENSATIONS I STILL LOVE YOU/I'M YOUR PUPPET
- 451 NEIL LANDON Very 'pop' but with a bit of a beat to it.
- 469 GAME GONNA GET ME SOMEONE/GOTTA WAIT
A huge in-demander for the Mod faraternity, typical mid 60's beat disc with stomping beat but not quite making it as a Northern sound, however I just sold a copy for £20 so I'm not complaining.
- 513 DAVE BERRY PICTURE ME GONE/ANN
An okay cover of Evie Sands but ruined by a very loud production.
- 534 BATS LISTEN TO MY HEART/STOP, DON'T DO IT
Another very collectable beat group, this is a great stomper which I'm surprised didn't go big around 75. Bears all the hallmarks of the typical white stomper, piano driven with nice harmonies, issued in the US on Parrott I think, as were many UK Decca items.
- 647 DENNY D'ELL A WOMAN CALLED SORROW/THE NIGHT HAS 1000 EYES
This is Mr.D'Ell of 'Better Use Your Head' fame.
- 650 CHANTS WEARING A SMILE/A LOVERS STORY
A fair to middling midtempo number with good verses but let down by a poor chorus. This group recorded for at least five labels in the 60's, notably RCA where they cut the brilliant Baby I Don't Need Your Love (sic). Did big stuff as the Real Thing in the 70's.
- 685 JOHN E.PAUL I WANNA KNOW/PRINCE OF PLAYERS
Massive in mid to late 76 at Wigan, hated by the purists but boy, this was terrific to dance to at 3AM in the morning. The A side is a country and western number!
- 695 BOBBY HANNA BLAME IT ON ME/GOIN' WHERE THE LOVIN' IS
- 721 FEARN'S BRASS FOUNDRY DON'T CHANGE IT/JOHN WHITE
Hailing from Market Harboro according to Ady's sleeve notes for the Kent LP Rhythm & Blue Eyed Soul, an unusual dancer, mid-paced with a catchy sing-a-long chorus, and a somewhat surprising non-hit really.
- 738 BOBBY HANNA TOO MUCH LOVE/WHAT DO I WANT FOR TOMORROW
- 783 BOBBY HANNA EVERYBODY NEEDS LOVE/WRITTEN ON THE WIND
This is the only one of Bobby Hanna's records that I've heard, and very good it is too, a nice midtempo dancer with a sort of 'bouncy' feel to it, if you know what I mean (e.g. Bobby Bridger on Beacon).
- 795 TONY NEWMAN LET THE GOOD TIMES ROLL/SOUL THING
Popular Mr.M's oldie, a frantic instrumental reading of the classic r&b number, probably based on Bunny Sigler's vocal version. Reissued a couple of years later but going by my copy, the demos utilise the same label design as for the original design Decca labels as opposed to the later 'box' heading issues.
- 816 BUGALOO BRASS GRAZING IN THE GRASS/ONCE UPON A TIME
- 849 TAM WHITE GIRL WATCHER/WAITING TILL THE NIGHT COMES ROUND
Ballad singer with a cover of the Okaysions biggie.

- 923 BILLIE DAVIS NOBODY'S HOME TO GO HOME TO/I CAN REMEMBER
Thanks to Mick Boland for introducing me to this one, a superb slow to midtempo beat ballad with a slightly stomping chorus, plaintive vocals but unfortunately held back by a few dodgy lyrics. Having said that, this is one of the best unknowns I've heard in ages, I doubt if it would go big anywhere but a ***** job if ever I heard one.
- 937 SATIN BELLS I STAND ACCUSED (OF LOVING YOU)/SWEET DARLIN'
Same as the Glories on US Date.
- 13041 TONY NEWMAN LET THE GOOD TIMES ROLL/SOUL THING
Reissue of 12795, demos of this are blue and white.
- 061 TOM JONES STOP BREAKING MY HEART/I (WHO HAVE NOTHING)
Early 70's reissue.
- 145 SUSAN SHIFRIN 25 MILES/TO LOVE
Pop cover of Edwin Starr.
- 555 MICKY MOONSHINE NAME IT YOU GOT IT/BABY BLUE
Micky Moonshine was a pseudonym for 70's artist Christopher Rainbow who cut this 60's soundlike circa 1973. Quickly deleted, it was picked up by the Wigan crowd and went huge in 75. Decca repressed it but unfortunately forgot to include Name It You Got It, with Baby Blue appearing as a vocal/instrumental! I think there was yet another repress with Name It included, but today the record is quite rare for a 70's release.

Decca was undoubtedly one of the most important labels for collectors of 60's music. Having rejected the Beatles in 1962, they went all out to make amends by signing practically any group with a guitar, bass and drums! The label is collected by aficionados of Merseybeat, Brumbeat, Scottish beat (Poets, Beatstalkers), Psychedlia (Tinkerbells Fairy dust, Ice, Turquoise etc), and straightforward UK beat (Artwoods, Attack, Game, Mark IV etc.). I would guess that the Marc Bolan single The Wizard is probably the rarest release on the label but I may be wrong as there are literally hundreds of collectable 45's to be found.

As far as Northern Soul is concerned, the big money records are as follows: PATRICK KERR £10, TOM JONES £8, TRULY SMITH £10, FRANKIE & JOHNNY £60 (£80 on demo), GAME £25, BATS £8, FEARN'S BRASS FOUNDRY £8, BOBBY HANNA £8, and TONY NEWMAN (795 demo £12), MICKEY MOONSHINE (demo) £20??

My apologies for the lack of label photocopies for this piece but the Decca records that I have are pretty boring to be honest! I may include them if I can't find anything to fill the space below. As a last word, I must just add that I found a copy of the Artwoods album, Art Gallery, on Decca at a boot fair recently for 60p, sold it for £40 the same day and then discovered that it was valued at £100! C'est la vie!



I've always been into tape swapping but since I started running this magazine I've managed to find a few people who have seemingly endless supplies of rare and obscure British items to tape for me. Consequently I've been able to listen to a couple of hundred items, some of which I know, but many that I don't, so what follows is a quick run through of some of the things I've received on tape over the last six months or so. I've rated the records on a five-star basis, five being top marks, one meaning that the record isn't up to much (in my opinion).

BARBARA LEWIS - SHO NUFF (Atlantic) A fairly late red Atlantic outing and a rather typical Lewis effort, nothing to get excited about.** LITTLE JOE COOK - DON'T YOU HAVE FEELINGS (Sonet) This is such a weird label, known nowadays mainly for blues and cajun material but in the late 60's and 70's they seem to have issued just about everything, from rock'n'roll like Hank C. Burnette to Euro trash like Y Viva Espania! Presumably this is the same Little Joe Cook that did the brilliant I'm Falling In Love With You Baby which was huge in 76, and it's a gritty r'n'b number with a good Northern dance beat. Price wise, around a fiver I should think.*** MARV JOHNSON - HAPPY DAYS (London) His sixth release for the label and presumably some Motown connection giving it collectability, but it's simple black pop in a 'You Got What It Takes' vein.*½ TAMS - YOU LIED TO YOUR DADDY (HMV) Their second UK release, and a very poor outing in comparison with some of their other stuff, no redeeming qualities whatsoever.* DIXIE CUPS - WHAT KIND OF FOOL (HMV) The Tams also did a number with the same title on HMV, not sure whether it's the same song as this, but this is a terrific outing from the Dixie Cups, post Red Bird I'd say, and an almost note for note copy of Come See About Me. Up to £10 I should think.**** LEN BARRY - OUR LOVE (RCA) Flip side of The Moving Finger Writes, an average pop dancer from Barry with some really corny lyrics, and in which he's able to squeeze in a line including the lyrics 'as easy as 1-2-3'.** SAM BAKER - I'M NUMBER ONE (Monument) Good stomper with powerful brass backing and strong almost shouted vocals, more your Wheel type of record rather than anything that would be played nowadays.*** BETTY HARRIS - 12 RED ROSES (Stateside) Good 6T's dancer, penned and produced by Alan Toussaint, can also be found on the Action album Soul Perfection.*½ GENE CHANDLER - SUCH A PRETTY THING (Chess) One of the rarer Chess 45's but far from being this guys best release, the quality is there but it's nothing out of the ordinary.** DEON JACKSON - YOU SAID YOU LOVED ME (Atlantic) This is the flip to the classic Love Makes The World Go Round, a pleasant if not sensational midtempo item with sparse backing and quality vocals.** MISS LAVELL - EVERYBODY'S GOT SOMEBODY (Vocalion) Bit before my time this one, but going by the backing musicians I'd guess that this is almost certainly from the Duke/Peacock stable, with a similar backing to Bud Harper's brilliant Let Me Love You. Excellent stuff, and quite rare on UK.***½ HOWARD TATE - BABY I LOVE YOU (Verve) Another typical 65-ish number with a good stomping chorus but again nothing out of the ordinary. Around £6.** EDDIE FLOYD - BYE BYE BABY (Speciality) Here's another obscure label, best known for their reissues of US rock'n'roll product. What Eddie Floyd is doing on the label I've no idea, but this track is highly rated by several people. The tune is very similar to Can I Get A Witness except that the backing lacks any real punch.** DEE DEE WARWICK - DO IT WITH ALL YOUR HEART (Mercury) Dee Dee has several fairly collectable releases on Mercury, this one is excellent, with a great echoish production and catchy chorus.*** JUNIOR WELLS - GIRL YOU LIT MY FIRE (Mercury) Typical gritty 6T's number from Junior Wells; messy Stax influenced sound with good saxophone backing.*½ PATRON OF THE ARTS - THE TRUE PATRON OF THE ARTS (Page One) What a shocker! I couldn't believe this the first time I heard it, I thought it was a detroit record! A storming instrumental, nearly all brass with a ferocious beat, some great piano work and certainly the best British produced instrumental I've ever heard. Flip side to a version of Eleanor Rigby of all things, this is terrific but very, very obscure, practically no details on the label so if anyone knows the history of this record I'd be pleased to hear from them.***** BEN E. KING - DON'T DRIVE ME AWAY (Atlantic) A red Atlantic release, but sounds like it dates from 63-64, a very fashionable sound and a class one at that, as are all of King's releases.***½ LINDA JONES - I CAN'T STOP LOVING MY BABY (WB) Flip side to the wonderful Hypnotized and her only 60's UK release, a nice dancer with the expected strong vocals and thumping backing including an interesting 'beep beep' trumpet riff a la Love Is Like An Itching. IMPRESSIONS - NOTHING CAN

STOP ME (BBC acetate) Courtesy of Graham Coates, a real curiosity. Why would this turn up on a BBC acetate? Perhaps they cut it for a session to be aired at a later date. Did it ever get an official release. The Curtis Mayfield penned classic taken into the US charts by Gene Chandler, this is very similar to Chandler's version and it sounds great.**** PLATTERS - HEAR NO EVIL SPEAK NO EVIL (Stateside) Doesn't start off very encouragingly with the title sung almost acapella, but as soon as the backing comes in you know you're in for a stomper, and the chorus is absolutely brilliant, very reminiscent to something but I can't think what. In my opinion this is the best of their Detroit recordings, and the other side, I Love You 1000 Times is also superb. Apparently this is going huge at the moment so prices will no doubt rocket.***** CISSIE HOUSTON - I JUST DON'T KNOW WHAT TO DO WITH MYSELF (Pye Int) Not sure but I think this is an early 70's release which sounds like a mid-60's effort, great song and a nice stomper to boot. Definately heard this before, maybe it charted?*** PATTY LABELLE - YOU FORGOT HOW TO LOVE (Atlantic) Possibly the best of her Atlantic recordings, this is a flip side so it's probably been overlooked but it's well worth digging out, Northern Soul at it's best and definately should be played.*****½ RAY POLLARD - IT'S A SAD THING (United Artists) Don't know why I'm including this one as everyone must know it, it just happened to be next up on the tape. The usual class Pollard vocals, not as strong a song as The Drifter and not such a dynamic vocal performance as the Shrine monster This Time, but a good midtempo builder, noteworthy for the very latinised brass break in the middle of the song. A lot easier to come by than The Drifter but still expensive.***½ RUBEN WRIGHT - HEY GIRL/I'M WALKING OUT ON YOU (Capitol) This has been around for ages but I only just got to hear it. Hey Girl is excellent, with an almost spoken vocal and great Northern backing with those infamous 'burping' horns. Walking Out is poor in comparison, similar but derivative.****/** NELLA DODDS - COME SEE ABOUT ME (Pye Int) Another well known one, a very weak version of the Supremes classic.** SHARON SOUL - HOW CAN I GET TO YOU (Stateside) I once turned down a Stateside demo of this for a fiver as I wasn't collecting Uk at the time, what a mistake, this is brilliant, again pure Northern with some lovely breaks in the middle, a great vocal but if there's a complaint it's the overwhelming backing vocals. No idea of value, inbetween £10 and £20 I'd think.***** GENE CHANDLER - IF YOU CAN'T BE TRUE (FIND A PART TIME LOVE) (Stateside) Superb record from Gene, but this Curtis Mayfield song sounds more like than the Impressions, i.e. it's a group sound rather than a solo vocal. Quite similar to Nothing Can Stop Me and one of his best UK releases.**** HOWARD TATE - AIN'T NOBODY HOME (Verve) You may well know this better via the B.B. King version which was used for a Levi's commercial last year, this one's very similar, good r & b but not particularly Northern, rather similar to some of Garnet Mimms mid-period efforts as far as the feel goes.***½ IRMA THOMAS - WHAT ARE YOU TRYING TO DO (Liberty) A Jerry Ragavoy produced dancer from US Imperial, already well known on the scene and still quite cheap to pick up on UK for around £8.*** DAVE HUNTER - SHE'S A HEARTBREAKER (RCA) The Gene Pitney version of this would have been a classic had it had a beffier backing although I'm told it was played at the Torch, but this version, although it's got practically every instrument under the sun playing in the background is really messy and well overrated.* RIOT SQUAD - NEVERTHELESS (Pye) Not a version of Lee Andrews unfortunately, a very poor mid 60's pop record with a not particularly good beat either. Can't understand the demand for this one on the Northern scene, it's more Mod than anything.* PETE TERRACE - SHOTGUN BOOGALOO (Pye Int) A diabolical, organ-dominated version of Junior Walker with a fake 'party' type atmosphere and dreadful screamed vocals.½ VINCE EDWARDS - THE LIVELY ONE (United Artists) I picked up a good version of The Same Old Song on UA by this guy, this disc isn't as good but average late 60's UK dance fodder, sounding uncannily like our old mate Sonny Childe in fact.** PATTI & THE EMBLEMS - MIXED UP SHOOK UP GIRL (Stateside) The only UK release for this band, in fact their only US hit, but a superb example of the mid-60's girl group sound, not quite as good as I'm Gonna Love You A Long Long Time but almost there.***** WATSON T. BROWNE - WHAT CAN I SAY (Pye) This is a weird one as it was also released on President under the title Crying All Night. Below average Brit pop.* NANCY WILSON - UPTIGHT (Capitol) Rather strange to hear the normally laid back Nancy doing a Motown stormer but it's a good version, though it adds nothing to the original.***½ DONNIE ELBERT - GET READY (CBS) Motown covers are invariably inferior, but this one is nearly on a par with the original, a slower, vibe laden

version with one of Elbert's best vocal performances, cheap too at around £5.****
 BOBBY BENNETT - YOU'RE READY NOW (Columbia) This one was played on the East Coast in the mid 70's but never really caught on, a note for note copy of Frankie Valli but the backing vocals are a bit out of tune, good dancer though.***
 PATRICK KERR - MAGIC POTION (Decca) With renewed interest in the Lou Johnson original, time to dig this one out again, but put it straight back as it's a hopeless cover with feeble vocals.*½
 JEAN STANBACK - IF I EVER NEEDED LOVE (Deep Soul) From US Peacock comes this chugging stomper, hidden away on the flip of I Still Love You on the very collectable Deep Soul label, currently available on the Kent LP Sure Shots.***
 JAYBIRDS - THE RIGHT KIND (Sue) Not many Northern sounds on this legendary label but this is a cracker, mainly an instrumental with the title sung repeatedly, but a great piano driven stomper.****
 SHEVELLES - COME ON HOME (United Artists) I got one of these a few years back but couldn't get anyone interested in it, it's a cover of a Jackie Edwards number and a pleasant mid paced dancer. Average.**½
 FIFTH DIMENSION - TRAIN KEEP MOVING (Liberty) Here's another one I heard millions of years ago but forgot about until recently, and my God, what a stormer! This has got absolutely everything needed in a Northern dancer, crashing beat, chime bars, the works, an unstoppable monster of a record which should be played everywhere all the time!*****



FEEDBACK

As it's been so long since the last issue of the magazine, I've accumulated quite a bit of feedback on matters concerning the last issue, so here goes with a few points of view and additions, etc.

MICK GOODING (Bolton)

It would be great if you could do a piece (or pieces) in future issues on 60's club and Wheel sounds, known and lesser known records, but I suppose this has already been done in other mags over the years. An addition to the Parlophone discography: CHANTELLES - Gonna Get Burned/Gonna Give Him Some Love (R 5350). Gonna Get Burned got a few plays in the late 60's - early 70's and a few years ago I bought a demo copy for £8, I've never seen it for sale since. Brilliant record. Also, President 154, Viola Wills' You're Out Of My Mind/Any Time, the B side label says Any Time, written by Barry White but is in fact an instrumental version of the A side, any info? Finally, Capitol 15634 Leon Haywood - I Was Sent To Love You/I Wanna Thank You. I bought this record blind when it was released in 1970 solely because it was by Leon Haywood. I immediately thought the B side, I Wanna Thank You, was brilliant. It's by no means a 60's sounding record more like a 70's disco sound but has anybody heard it? Whenever I see it for sale on lists it's always the A side they're trying to sell and no mention of the B side.

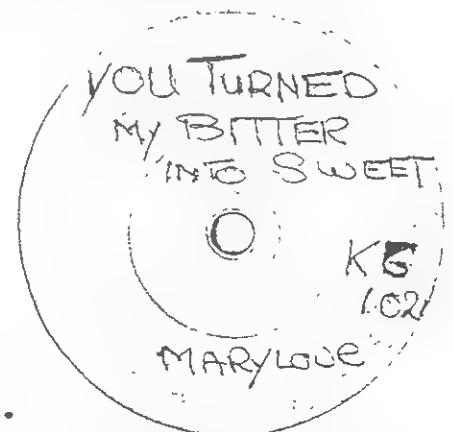
(Firstly, can anyone help out with a feature on Wheel sounds - it was a bit before my time I'm afraid so I don't really know which records were played where. I have the Chantelles record also, see elsewhere in the mag but it's the B side, Gonna Give Him Some Love which I thought was the better side. I have the Viola Wills instrumental on tape, anyone have any details on this disc? - Ed.)

MICK SMITH (Hitchin)

Thanks for issue 2. Just a few points. I'm still not convinced that the Volumes did come out (on Pana). I've checked my Pana numbers around 750/760 and the years are 68 and 69, I can't see any reason for the label to hold a number back and release it in a year or two's time. I've spoken to some big UK collectors and dealers and they say they have never seen one and for Chris Savory to put a £15-20 price tag on it is unbelievable - I would pay up to £100 for it. On the Cameo listing, I don't think that C 382 Dee Dee Sharpe ever came out. Re. Darrell Banks on London, it may be worth the most (apart from some Tamla's on Oriole and Fontana) but I wouldn't say it's the rarest. Here's a list of a few rarer UK items, not in any order: Jon Ford - You've Got Me Where You Want Me (Philips demo), Fork In The Road - I Can't Turn Around (Ember 311 test press only), Dennis D'Ell - Better Use Your Head (CBS issue - I have a CBS info sheet saying that it was to be withdrawn), Mary Love - You Turned My Bitter Into Sweet (King handwritten white label test press), and Soul Joe Clements - Ever Ever (Plexium). Finally, the Darrell Banks - Our Love does exist on a green and white Stateside demo with the correct title (as opposed to the red and white demo). The record was repromoted in the late 60's with the same catalogue number.

ROY GELDER (Darlaston)

I enjoyed reading the first two issues although (being a long time collector) I was already aware of a lot of the information. One thing I don't like is information being split by print-ing additions in a following issue. I realise of course that this was unavoidable in the first issues but it might be worth adding to future issues a loose page noting the labels that you intend to feature and a list of issue numbers you already have information on. Readers can then send in their additions before the listing is printed. Any additional info can then be printed when you have



MICK SMITH'S MARY LOVE
HAND-WRITTEN TEST PRESS

enough to fill a page. I hope you're not offended by the above.

(Far from it actually, I think it's a terrific idea but with my organising abilities of late being somewhat haphazard, I don't know if I can put Roy's idea into practice for the next issue. Another thing is, when you think you've got a complete listing of all the tracks Northern-wise on a label, somebody will always turn up something new, especially now that the very slow records are popular. Sounds that wouldn't have had a look-in in the 70's are becoming the new 'hits' and people are going over their records again. So, while I agree that it's a fine idea, I'll have to think about it in depth. If anyone else has any ideas which they think would benefit the mag I'd be pleased to hear from you (but don't ask me to stop swearing ok!) - Ed.)

PAUL DUNN (Abingdon)

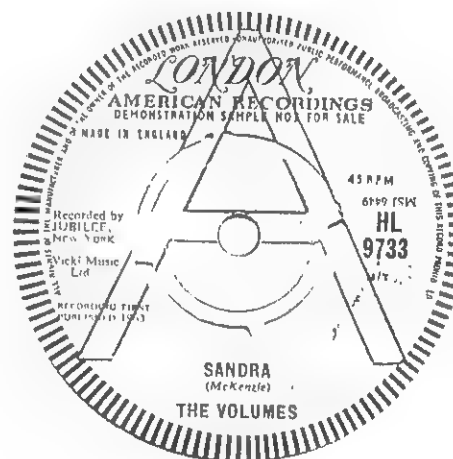
I read with great interest the Volumes on Pama saga. Being a collector of this group I have now been searching for this record for many years. I have also spoken to many well known collectors about it and nobody can confirm its existence. If it does I would certainly pay £100 for it in reasonable condition. There are only two records I need to complete the Volumes recordings, both on early US labels: Why/Monkey Hop (Old Town 1154) and Oh My Mother In Law/Our Song (Jubilee 5454). I enclose three photocopies of Volumes records, two UK releases and one very rare US release on the Garu label (which was too dark to print - Ed.). I've Never Been So In Love on Garu is a good midtempo dancer ideal for the N. Soul scene. Incidentally, the Volumes are said to have gained another outing on one of the UK Sue LP's. I also enclose a photocopy of the Soul Joe Clements on Plexium that I paid 40p for along with the Tams - Hey Girl Don't Bother Me on HMV demo (50p) at a local market back in 78. Could Soul Joe Clements be the rarest Northern Soul record on a UK label? I know for a fact that it has changed hands for £150 lately and that there are probably less than a dozen known copies. I have also seen an LP on the Plexium label (a red label if my memory is correct) that contained cover versions of standard pop songs, the sort of thing that the Pickwick and Pop Circle labels used to release at budget prices in Woolworths & similar outlets. Hope this was of interest.

(It certainly was! If anyone can supply Paul with his missing Volumes discs please drop me a line and I'll put you in touch. The Volumes in fact had two tracks on the Sue LP that Paul mentioned, Gotta Give Her Love & Little Bit Of This, on the album Doctor Soul (actually issued on UK Island and not Sue). I hope the Soul Joe Clements label copies okay as it's very dark, but this'll probably be the only photocopy of it that we receive. Shame it's such an awful record! If anyone is interested I can probably compile a small Plexium listing as I have info on ten or so releases, though I doubt if any of them will turn out to be anything. - Ed.)

MIKE MAGUIRE (London)

Some CBS releases worth noting are as follows:

Cheryl St.Clair - My Hearts Not In It (202041)



Mary McCarthy - Easy Kind Of Love
Mary McCarthy - You know he did (2832)
Rob Chase & The Chalices - I've got the power
(3130)

Carrolls - Come on (3710)

Nicky Hopkins - Mr. Big (inst.) (202055)

Chanters - Mississippi showboat (3668)

The Bunch released two good dancers, the Bucking-
hams three good dancers.

Your column re. Lorraine Silver, how it came to
being. It's not really a Wigan classic at all.
I first picked this up for 10p in a Cambridge
junk shop back in 1973. Realising it's full pote-
ntial it was covered up as Wanda Lewis - Lost
Summer Love. It was first played at the Peterboro
allnighter at the Wirrina by Tony Della as a cover
up and was big in Cambridge and Norwich for approximately two years. Then
I gave an EMI to John Vincent who broke the record at Wigan. Within months
another copy was turned up, presumably the title was a bit of a giveaway.
So, not really a Wigan classic but a Peterborough classic!

(Okay, now I knew this was an East Coast sound as some mates of mine went to
St. Ives in Jan 77 and came back and told me about it, could have been November
or December 76 maybe. In Jan 77 I ordered a 4 track EMI from J.M., one of
the tracks which should have been Tony Hester - Down In The Dumps, but as he
hadn't got this he put Lorraine Silver on instead. When I played it to the
guys who went to St. Ives they freaked out, and I took it to Wigan and we did
get it played in the warm up room (M's) at the early session, but when we
asked the major DJ's about it (Searling, Winstanley etc), they'd never heard
of it. John Vincent hadn't done Wigan for about four months by then and I
honestly never heard him play it when he was doing Wigan. I think they
finally played it in the main room at Wigan in Feb 77, and then it was Alan
Rhodes. Honest guv, would I tell a lie? - Ed.)

ADY CROASDELL (Just about everywhere?)

Thanks for the mag. The rarest UK single I ever knew of and owned was a
white label test pressing, presumably for Dave Godin's projected 777 label,
of Sam Nesbit - Black Mother Goose from US Amos Records. I bought it for
5 shillings, sold it to a friend for 15 shillings, and my mate sold it for
£1 - and now we can't track it down!

(Ady gave me a set of the Shrine 45's on Horaces to give away for a prize
in a competition but so long has passed since then that I presumed everyone
would already have them and not bother entering, but thanks for those Ady,
they went to a good home. - Ed.)

So there we have it, a really lively letters page with a lot of information
exchanged - this is what I wanted the mag to be about and I think it works
really well. Please feel free to write about anything connected with 60's
UK Northern as I'd love to feature another letters page next time, it doesn't
matter how inconsequential you may think the info is.

I must also thank Petri Lehto from Finland who sent a nice letter concerning
the Northern Soul scene in his country. I won't print it here as it was
quite long and rather 'pidgin english', but good luck to you and keep at it!

Emergency space filler - my top 10 boot fair bargains over the past 12 months

MARY WELLS - TWO LOVERS (Oriole)

MEL CARTER - WHEN A BOYS IN LOVE (Pye Int)

CHI LITES - LOVE BANDIT (Beacon)

JACKIE EDWARDS - FEEL SO BAD (Island)

STEVE ALAIMO - EVERYDAY I HAVE TO CRY (Pye Int)

TONY NEWMAN - LET THE GOOD TIMES ROLL (Decca demo)

HOMER BANKS - A LOT OF LOVE (Minit)

ETHNA CAMPBELL - WHAT EASY FOR 2 (Mercury)

ISLEYS - THIS OLD HEART OF MINE (Tamla Motown r & w demo)

JR PARKER - THESE KIND OF BLUES (Vocalion demo)

All £1 or less!!!!



45 RPM

THE REVIEWS START HERE!

UNCLE NEIL'S RARE AND CHEAPIES COLUMN.....BRIT 45'S by NEIL HORWOOD

This is the first of what I hope will be many articles by me in Pete's mag and I hope to be covering both home grown sides and US stuff on UK labels. So as the song goes...."With no further ado, let me introduce to you....."

STEVE ALDO - YOU'RE ABSOLUTELY RIGHT (Parlophone 5432)

As Pete was asking about this one in issue 1 I thought we'd kick off this column by revealing all about it. Well the A side, Everybody Has To Cry, is typical 6T's soul and rather messy but the other side is a Northern Soulers dream and tailored for the allnighter scene. You're Absolutely Right is an uptempo thumper which opens with drums and a murky organ whilst the backing girlies sing out "If you're thinking what I'm thinking" somewhat distortedly in the background. This simple but effective arrangement persists throughout and there's an excellent OTT "Aaaaaah" from one of the girls towards the end that sends shivers down your spine. If stompers are your bag then don't miss out on this one. Lyrics are by that Detroit team of Ashford, Simpson and Armstead and Steve tells us "If you think I'm crazy about you, and that I just can't live without you, and if you think I need your arms to hold me tight, then baby...you're absolutely right!" I believe that the Apollas did this originally but this wipes the floor with them. Price: I paid £5 for mine but have seen it listed at £25. Hurry on that phone.

(I also rate this one very highly but I think a fair price would be around £12 - Ed)



JULIE GRANT - THEN, ONLY THEN (Pye 15508)

Ah! So many brill sides by this lady it's a crime that she's not given more exposure but I've opted for this one which one time 100 Club DJ and UK buff Ian 'Taffy' Guy put me onto. Opening with 'ooohs' and a pinking guitar with a steady backbeat of marraccas and swirling strings, this is a midtempo dream that just hits you after one play. A really big lush production on this, production arranged by the wonderfully named Bob Leaper and the Breakaways, and our Julie's best little girl lost vocals have helped to make this one a firm local fave for some two years. There's a great break for strings halfway through which adds to the overall haunting feel of the record and with Julie almost bursting into tears at the end of the record this disc can only be termed as 'dewey eyed soul'. This is a cover of J.B. Love on Kapp but to these sticky out ears this is THE version. A side is the awful Count On Me. Price: should be able to pick one up for around £3.



MIKI DALLON - CHEAT AND LIE (Strike JM 306)

I first heard this at Wigan where it was spun a few times and then forgotten about. This is a typical Brit Northern Soul sound with an intro that consists of a strumming guitar and a slow build up of all the other instruments before the whole thing gets underway into an uptempo number. The beat is made up out of a haunting echo of bass, guitar and horns and backing from the lads that sound as if they're in another room. Accompaniment is by the great J.J.Jackson and lyrics are by Miki himself, revolving around his undying love for his girl (where's me bucket!!) This should be spun again and well worth the 10p I paid for it at a local

junk shop. Price: £8.

(The Strike label is pretty obscure, I think it was an indie, but there are a couple of collectable items on it like the above and Jacki Bond - Why Can't I Love Him. Paul (Crispie) Walker from Torquay keeps finding copies of Miki Dallon in his local second hand record shop so write to him if you want a copy! Ed)

TRULY SMITH - MY SMILE IS JUST A FROWN (Decca 12373)

Slapped wrists for Pete for leaving this one of his UK cover versions of Motown songs in issue 1. This is a version of Carolyn Crawford's US Motown number and rates just as highly. The backing is a little more beefier than the original and Truly's vocals are rich and soulful and just ease their way into your brain with all the ease of half a dozen 'smarties'. Beautifully crafted midtempo magic and yet another dewey eyed soul number that has SOUL CLASS stamped all over it. I got mine for 75p in 1979 but I guess you'd get it for under a fiver. Buy it blind and give yourself some soul satisfaction! Oh and it's worth noting that the other side is a Tony Hatch produced slab of shit. Thank God he left for 'Neighbours'!!! (I'm in total agreement with Neil on this one, one of the best UK produced N.Soul numbers I've ever heard, I'd pay more than a fiver for it any day. She did a couple of other things for Decca but their all MOR!- Ed)

BABY WASHINGTON - GET A HOLD OF YOURSELF (U.Artists 2247)

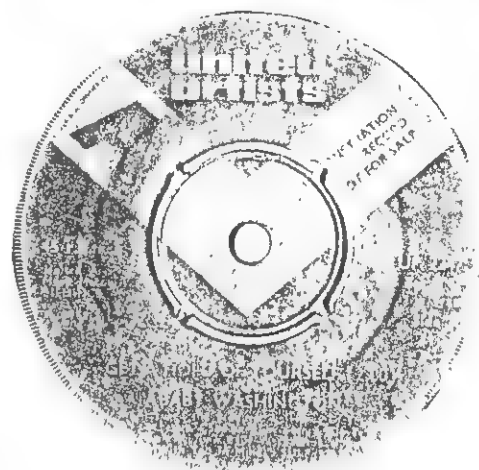
Returning to the thumpers and a UK only release, this is 2 minutes of pure dance delight and easily her best dancer. Taken from the Veep LP With You In Mind this is Stompsville all the way with plenty of crashing drums and breaks to make any dervish dancer happy and a shrieking girlie backing laying out the 'aaaahs' and 'oooohs' loud and proud. One to pound 'round the bedroom to at full blast to annoy the neighbours. Don't miss this cos when it's played on the nighter circuit it's gonna be huge. Price: I paid £7 but some lists have had it at £20.

CANDY & THE KISSES - MR. CREATOR (Kent 104)

Withdrawn before (or just after) being put out by Adey due to copyright problems so I'm told, this is really Val Simpson with a cover version of the Apollas storming Warner Brothers outing. This version is a lot slower and I'd guess that it wasn't finished recording-wise as it has no strings on it (unheard of in those days) but this is more than made up for by Val's vocals and a great 'tink' from a cymbal thrown in every now and then and lovely backing from whom I presume to be Candy et al. At half the speed of the original this one is suited for those dancers high on the age count and low on the hairline! Price: rarer than a Pope's condom so I guess you'd go into double figures IF one ever turned up. P.S. Richard Domar had one at £5! A bargain!!

JACK HAMMER - WHAT GREATER LOVE (United Artists 35029)

As Pete doesn't like this one I thought I'd try to convert him by slotting it in here. A thunderous intro kicks us off before changing into an uptempo beat with OTT backing and stabbing horn breaks all held together by Jack's belter of a voice. Could he be our own Tony Middleton? Arranged by Mike Vickers, this is one to



sing to her indoors after an argument (or ten pints of Banks' mild - Ed) with lyrics like..."What greater love can a man hope to find in this world, what greater love can compare to the love of my girl". One you'll either love or loathe, no inbetween. Price: £10 to £30 (Manship price). There's also a less frantic version by John Drevars on Polydor (I think) which Taffy has for sale at £3.

On the subject of Polydor records, Jack Hammer has a weird one on this label entitled Ode To A Discotheque which Mick Smith played me a few years back and which is a slab of 60's magic. Lyrics revolve around Jack singing the praises of the disco and opens with the immortal lines of..."Hot sweaty bodies"! Has anyone got this for sale?

(The reason I dislike Jack Hammer is because I remember an awful pop-reggae version by Teddy Brown on Trojan from around 1970 and I always think of that when I hear the song. The John Drevar version is on Polydor 56290 but I can't find any trace of any other releases by Jack Hammer other than Thanks/Love Ladder on Polydor 56091 which I think has been played a long time ago. Ed)

SONNY CHILDE & THE TNT'S - I STILL LOVE YOU/HEARTBREAK (Polydor 56141)

Saving the best til last and here we have a great double sider from Sonny which was written by him and produced by Claire Francis (not THE Claire Francis?)

Kicking off with I Still Love You, this is a slow ender type of record that plods along on a smouldering backburner rhythm of burping horns and a single drum beat, which is all the arrangement there is. The usual break halfway through is there and Sonny's vocals are subdued and mournful as he tells us of his love for the girlies..."Each time I hear tha song things happen to me, it brings back mixed feelings and such memories, darling what more can I do, they're playing our song, it's called..I still love you". At the end of the record Sonny breaks down adding that something special to the production. Sniff, it's no good, sniff, pass the hanky!

Flipping it over and it's a 100mph stomper that saw some turntable exposure at St. Ives and Yate in 1977. From the pounding drums and screeeeeeeeching horns intro you know this one isn't going to let up from beginning to end. Great arrangement throughout with the tempo switching from a belting stormer to a handclapping break on the drums and then back to stormer again whilst Sonny gives his all. It all comes to a careering and messy end with the band and Sonny all competing to be heard over one another. Brill! Lyrics revolve around Sonny telling his flash city girl he's had enough of her putting him down and he's going back home to his country town where he belongs. This disc always conjures up images of flat brogues, a hint of Brut, 40" bags flapping wildly and acrobatic dancers at 5AM. Ah, those memories! Price:£3. (Apparently Sonny Childe was really R.B.Greaves who had a minor hit with Take A Letter Maria on Atco - can anyone confirm this? This is a superb record, I Still Love You is, in my opinion, too much of a ballad to be considered 'Northern', but Heartbreak is, as Neil says, an absolute stormer, as is his other Polydor rarity Two Lovers (not the Mary Wells number), very similar in style to Heartbreak and almost as good. As for Neil's £3 price tag, no way, more like £8 to £10 or maybe a little more, depending on who you buy from. Ed)

Right, that's it for this time cause I've run out of adjectives to describe the discs! Next time I'll be looking at Jenny Wren (Fontana), Joe Brown (Pye), Johnny Nash (MGM & RCA), Flamma Sherman (SNB) and another ditty from Julie Grant on Pye amongst others, so till next time...time is passing you by so be young, be foolish but above all....BE HAPPY! Neil Horwood.

NEXT UP, SOME OLD FAVOURITES REVIEWED BY TONY BRANDON OF BEDFORD.....

JOHNNY WYATT - THIS THING CALLED LOVE (President)

An excellent piece of Northern from 1966, co-written and arranged by Barry White. Effortless vocals from Johnny combine with the usual saxophone and classy backing to make a real classic dancer. Never seen this on anything but this issue PT 109 but very good value at around £5.

(Came out and, I think, was bootlegged on US Bronco, don't think it's particularly rare on US either but what a great record. There was a British cover of this in the 70's at the height of the Northern boom but my memory fails me as to who did it. Ed)



FOUR PERFECTIONS - I'M NOT STRONG ENOUGH
(Party Time PT-1001)

Another great late sixties dancer. Brilliant vocals and classy production make this one of my all time favourites. I believe this was issued on the Cream label in the UK, mine is an import original which is now becoming rare. I paid £75 for this in mint but have seen it go for £100 plus.

JIMMY CONWELL - CIGARETTE ASHES (Jayboy BOY 64)

Another well known classic from the Jayboy label. Many great dancers came out on Jayboy including Ray Merrell, Fidels, Jackie Lee and this driving instrumental from 66. This really is an old style stomper with great tinkling piano and full orchestra. Jayboy is reputedly going to be the next label to soar in value. I've had this on demo for years, then it was £3 so probably worth double that now.

(I'm going to be doing a Jayboy feature in a future issue, not because there are a lot of rarities on the label - with the exception of Ray Merrell - but because of the sheer volume of Northern sides on the label. Ed)

LEN BARRY - SOMEWHERE/IT'S A CRYING SHAME (Brunswick 05955)

A side is West Side Story meets Northern Soul. Not as silly as it sounds, Len's silky vocals give this old standard a real soulful treatment. Flip side is the ever popular It's A Crying Shame. This was issued several times as a B side on his RCA issues. Great 'singalong' type dancer with Len's sensitive pleas for forgiveness carried along by the melody. Mine is a crimson demo which I picked up for £10, it's not mega rare but nice to have in your collection.

SHOWSTOPPERS - AIN'T NOTHING BUT A HOUSEPARTY (Beacon 3-100)

Brilliant oldie from 1966 I think (bit later I think - Ed), a pounding dancer issued over here on Beacon. Apparently the issues are yellow, white or green depending on where it was pressed but not affecting the price of £4 to £6.

TONY BRANDON.

(My thanks to Tony for the above who took me at my word to review anything you like - doesn't have to be rare or British, if you rate it we'd like to read about it. Sorry the other photocopies were too dark to print Tony. Incidentally, Tony sent in his all time top 10, which reads as follows:

10) Bobbie Smith - Walk On Into My Heart (American Arts) 9) Melba Moore - Magic Touch (Horaces) 8) Incredibles - There's Nothing Else To Say (Audio Arts) 7) True Tones - He's Got The Nerve (Josie) 6) Billy Butler - Come Over To My Side (Brunswick) 5) Spindells - And The Band Played On (ABC) 4) Eddie Foster - I Never Knew (In) 3) Velvets - I Gotta Find Me Somebody (20th Century) 2) Billy Joe Royal - Hearts Desire (Columbia) 1) Larry Santos - You Got Me Where You Want Me (Evolution).

THE NEXT BATCH OF REVIEWS COME FROM PAUL HARRIS OF BINGLEY, WEST YORKSHIRE.

TEMPTATIONS - ALL I NEED (Tamla Motown TMG 610)

Typical Motown class from 67, one of the lesser known items from this immense label. The great Temps are in fine voice on this gem, why it wasn't a massive hit on it's initial release is beyond me. Having said that, very few of our records ever received the recognition they surely deserved. From the pens of Eddie Holland, Frank Wilson and R.D. Taylor, this has all the hallmarks of mid sixties uptempo soul we have come to expect from this group. Great intro of horns and then we're off. "Forgive the fool, my darling" sing the group in unison. David Ruffin's rasping vocal never lets up as he pleads with his girl "I'm over the weakness darling that caused me to stray, your trust in me dear I threw away". Then in come the rest of the group for the very catchy chorus "All I need is just to hear you say you'll understand". If you don't know this, buy it, you won't be dissatisfied.



Record No.
45-956
(JOD 543)
Time 2:49

Advance Release
DISC-JOCKEY
RECORD
NOT FOR SALE

45 R.P.M.
Vocal with
Instru. Accomp.
Medal Music, Inc.
B M I

CHANGE MY DARKNESS INTO LIGHT
(Jackson Barnes)

THE FLIRTATIONS
Produced by HERB ABRAMSON
Arr. by J. J. JACKSON



I WANT TO THANK YOU
(For Love And Devotion)
(M. Jackson - D. Woods - B. Slater)



DANNY WOODS
Arranged by McKinly Jackson

S-2159
1-40711
Sands
Publishing &
MRC
Music, Inc.
BMI 2-55
A NORMAN SANDS
PRODUCTION
Produced by
Bob Bobbit &
McKinly Jackson

PROMOTIONAL COPY - NOT FOR SALE
SMASH

Not sure of UK issue price but US copies sell for around £4, a real bargain. There's a very good version by L.J. Reynolds on Lady from 1972 produced by Bobby Martin.

(I remember getting this in a soul pack from Goulds in W'ton in about 74 - a soul pack (remember them?). UK value is around £6 I should think, £15 on g/w demo - Ed).

SHIRLEY WAHLS - WHY AM I CRYING (King 12283)

Written by Karl Tarleton (I presume of Along Came You fame), this really is a classy item. I've had very favourable response from people I've taped this track for, an excellent mid-tempo dancer, probably the best 'Northern' double sider on the label. Shirley is in fine voice as she tells the all too often heard story of heartache set to a very catchy backing track. She begins her story "He didn't love me in the first place" and goes on to tell how he was playing around with every girl in town (lucky sod!) and breaking every girls heart, a very familiar storyline of being used, abused etc. but oh so soulful. Really committed vocals from Shirley make this disc sound so good, she's had a few discs on a variety of labels but for me this is her best. The B side is itself a great dancer though not as instant as Crying. Well worth buying 'blind', I paid £5 for my copy yonks ago, recently seen at £10-£15. Worthy of a few spins, I'm sure this would go massive if given the exposure.

FLIRTATIONS - CHANGE MY DARKNESS INTO LIGHT (Josie 543)

For the life of me I can't understand why this isn't a big sound, maybe it was played many years ago before my time. Very traditional Northern dancer from Viola Billups and sisters Shirley and Ernestine Pearce. I first heard this on tape from one of my long time swappers Steve Ray at Beaconsfield who has introduced me to many gems over the years. Many people comment that this sounds very 'Motowny', obviously trying to emulate 60's girl groups of the time. The girls sound great as they tell of their loneliness, they are looking for love and how they need someone to "Change my darkness into light". Written by stalwarts J.J. Jackson & Barnes (was it J.J.?), due for some serious plugging methinks. Easily as good as their other biggies like Stronger Than Her Love on Festival (ace rare oldie) and their remake of Marvin's Little Darlin' on UK Polydor. Not sure of going price as you don't often see copies for sale, but definately one to look out for.

RODDIE JOY - IF THERE'S ANYTHING ELSE YOU WANT (LET ME KNOW)(Red Bird 10.037)

From 1965 and final of three releases on the label from the unusually named Roddie Joy, and what a joy to the ears this is! 2 minutes and 14 seconds of mid-tempo soul with a capitol S. Big Detroit production with several well knowns given a namecheck on the label credits. Written by Mike Lewis, Richard Wylie and Earline Phillips, directed by Ronald Mosely and Robert (Bob) Bateman. Production credits given to Mike Lewis and Stuart Weiner, and with all these guys involved it's hard to imagine why this disc has remained relatively unknown. This disc has a very full backing track



complete with 'burping' horns, Roddie possesses a very sexy voice and tells how her guys taken everything she's got, the girly backing group compliment her vocals as they echo her tale of woe they sing "Let me know". Not an out and out dancer by any means but an excellent mid-tempo item worthy of exposure. Come on you DJ's, give this a chance as it's as good as any newie that gets plugged to death. I assume this to be quite rare, saw a copy three years ago for £30, well worth it as I always say to the wife when she moans about how much I spend on discs, you can't put a price on quality!

DANNY WOODS - I WANT TO THANK YOU (Smash 2159)

Mid 60's Detroit magic is the best way to describe this excellent offering from the fine voiced Mr. Woods whose earlier disc You Had Me Fooled on Correct-Tone is an in-demand gem amongst 6T's collectors. Danny's vocals are in fine form as he tells us so convincingly of his love for his woman: "Girl I just want you to know that to me you're one in a million", the all male backing group enhancing his excellent vocal style so perfectly. Very dramatic orchestral arrangement by McKinley Jackson makes this sound so wonderful. Definately one of the best Detroit items on the label which gave us classics from the Tears and Irene & Scotts. I've had very favourable response from my tape swappers about this disc, I don't think it's had any exposure on the niter

scene so will probably remain an obscurity. Special thanks to Phil Tolley from Darlaston who introduced me to and later sold me his demo. Expect to pay about £10-£20.

BRENDA HOLLOWAY - STARTING THE HURT ALL OVER AGAIN (UK Tamla Motown TMG 608)

Brenda, oh Brenda, this girl can do no wrong for me, one of my favourite Motown sides of all time. What a voice, what a waste of talent, two LP's, Every Little Bit Hurts and The Artistry Of.., plus a handful of singles is a crime indeed, all her discs are class though many are on the slow side, she didn't get the right material methinks. Sister of Patrice Holloway who herself gave us some superb discs on Capitol. Starting is from the pens of the then flourishing (Nick) Ashford and (Val) Simpson songwriting team, a real uptempo stormer with a spine-tingling break in the middle. Brenda tells us about her man torturing her and just when she thinks she's getting over the pain, he comes around 'Starting the hurt all over again'. Producers Harvey Fuqua and Johnny Bristol did a first class job on this 100 mph dancer. This is the B side to the once popular dancer Just Look What You've Done which is in itself an excellent offering, not heard much of nowadays as US copies can be picked up for around £4-£5, so it's not rare enough to be given much exposure, just because it doesn't command megabucks doesn't mean it's no good. Look out for her Every Little Bit Hurts LP which contains the excellent A Favour For A Girl, recently reissued in US. (Incidentally, this is one of the rarer of the TMG 600's, current price £8-£10. Ed)

THANKS TO ALL OF OUR GUEST REVIEWERS IN THIS ISSUE. IF YOU'D LIKE TO REVIEW SOME OF YOUR FAVOURITE SOUNDS, PLEASE WRITE TO THE EDITORIAL ADDRESS. NOW ON WITH A FEW OF MY LATEST PLAYS.....

BEN E. KING - (THERE'S) NO PLACE TO HIDE (Atlantic AT 4043)

As the slower sounds have become more popular in recent years, several records which in previous years would have been deemed unsuitable for the dancefloors are now being given another look. Several of Ben E. King's midtempo items for both London and Atlantic have come under scrutiny including I'm Standing By, River Of Tears, Forgive This Fool, and this one, the best of the lot. This is a double sider backed with Cry No More. A beautiful, simple drum, bass and guitar backing kicks the disc off, with Ben's vocals coming in after a couple of seconds, telling yet another tale of lost love. The chorus is a call and repeat type with a somewhat youthful backing duet repeating Ben's "There's no place to hide" line twice before moving on to the next verse. This is a very laid back record without some

of the spectacular climaxes we've come to expect from this of number, but it certainly hits a soulful groove and has a kind of magic which sets itself apart from most of his other recordings in a similar vein. If there's a complaint it's with the backing vocalists who sound as if they were dragged in off the street, but apart from that, a beautiful beat ballad and a snip at around a fiver.

NORMAN JOHNSON & THE SHOWMEN - OUR LOVE WILL GROW/YOU'RE EVERYTHING (Action 4601)

No introduction needed for this one from the great days of long ago, possibly the best double sided record ever by one of THE great vocalists of all time. If ever I'm feeling down, it's usually this record I turn to to cheer me up, a joyful singalong which can't fail to uplift the soul. Not only does it have a great dance beat, but a fabulous vocal, outstanding backing vocals and a really, really fine lyric for a change. You're Everything is almost identical in style and arrangement but manages to be original on it's own merits. Both sides penned by General Johnson himself and produced by Richard Barrett for the US Swan label, this record was issued in the UK on Action in 1968 or 69, and although my copy is a black label, as was my previous one, I've also seen this on the red and yellow shooting star label too - no idea if this affects the price though. In a very similar vein and equally good to my mind is the brilliant Take It Baby by the Showmen, supposedly issued on Action 4545, but I'm yet to see a copy of that one.

NANCY AMES - FRIENDS AND LOVERS FOREVER (Columbia DB 7809)

Here's a relatively unknown beat ballad from the girl who bought us I Don't Want To Talk About It, but why it's not been given any exposure - apart from the fact it's so obviously white, is a little hard to understand. Beginning with a single folk style guitar, and a vocal which sounds uncanilly like the Seekers' Judith Durham, you could be forgiven for thinking that this is a basic middle-of-the-road effort, until a thudding bass drum comes in and the record really begins to move. The bass line and backing vocals are borrowed exclusively from the McCoys smash hit Hang On Sloopy, which stomps along itself, and there's nothing really to stop this being just as big as I Don't Want To Talk About It - it's better in fact. Some famous names credited on the label like composer Bert Berns and producer Billy Sherrill, and a really nice blue-eyed effort all round. I seem to remember this being on an old Richard Domar list for around £12, I paid £4 I think but quality wise it's worth double that.

TOM JONES - STOP BREAKING MY HEART (Decca F 12349)

A truly sensational record from one of our top 'showbiz' names of the last 25 years, an out and out Northern stomper which pulls no punches whatsoever. It's unmistakably Tom Jones, but so what, if it was Tony Middleton everybody would rave and they both sound so similar. It's driven by bass, guitar and chimes, with brass slowly appearing followed by girl backing vocals and such a stomp stomp rhythm it'd drive the dancers wild. You also get the inevitable climaxes for acrobatics and a crashing instrumental break for good measure, and I know I'm often accused of liking pop records just cos they're danceable and on UK labels, but this is good Northern dance music no matter who it is singing. Quite rare on original Decca





as this was one of the few of Jones' singles that didn't chart although a 1970 reissue is fairly common. Mine was another boot fair purchase but it's well worth a fiver of anyones money.

THE EYES OF BLUE - HEART TROUBLE (Deram DM 106)

One of the first releases on this collectable 60's UK label and as you will no doubt know, a cover of the Parliaments on Golden World which has been doing big things as a revived oldie over the last year or so. This is a terrific version for a cover, great gritty vocals over a crashing backbeat driven by what sounds like an over-amplified tambourine. The chorus of "Well I'm Sitting Here With A Broken Heart" is absolutely pounded out, with the backing vocalists 'oo-wee-oo' ing in the background, and this is as good a cover as you'll find. Very little to go on as far as credits go, though the Eyes Of Blue do have another dancer in the form of the strangely titled Supermarket Full Of Cans on Deram 114. The flip of Heart Trouble is a poor cover of the McCoys' UP And Down. I'd rate this at around £7-£8 due to the demand for the Parliaments version, but a Deram collector would probably pay more than a Northern collector.



SIGHT AND SOUND - OUR LOVE IS IN THE POCKET (Fonata TF 927)

A poor cover version of the Darrell Banks/JJ Barnes classic by one of the many UK psychedelic bands of the la. 60's. The A side to this is a mind-numbingly awful psych stomper entitled Ebernezer, about a modern day Scrooge character, consequently nobody bought the record, hence it's slight rarity, but apart from the stomping chorus, this version of Our Love is probably as bad as the Amen Corner version which is from a Decca album. Would probably sound good blasted out at a nighter, but don't pay more than a fiver.

LLOYD PRICE - LOVE MUSIC (GSF GSZ 5)

Anyone who knows me will tell you that I rate seventies Northern sounds about as highly as I rate this government, but there's the odd one or two which I do like. This song brings back many happy memories of Wigan in early 77 where Sergio Mendes' version on Bell was an absolute monster, despite not really having a dance beat so to speak. Lloyd Price's version was played I think, probably at Cleethorpes, but the reason I've included it here is a) because I only have Sergio Mendes on LP, and b) how often do you see UK GSF releases these days? The flip side of this single, Just For Baby, turned up on the Northern Soul Story volume 5 for some reason, though I'd never heard of it before to be honest, but both sides are nice and probably inexpensive to pick up at the moment, it's just finding a copy! When you think that the Skulls sings My Hang Up Is You also got a UK issue on GSF too, wouldn't mind turning a few of those up either!



ROCAMARS - ALL IN BLACK WOMAN (King 1031)

This is listed in the Findagroove Soul Directory at £30 so you can imagine how I felt when I came across a mint copy in a junk shop in December for 50p! Couldn't wait to get it on the deck, but oh dear! What a disappointment. A very basic UK r & b rhythm with an inept vocalist who sounds for all the world like Cliff Richard, and some twat practising Hank Marvin licks in the background. Why is this record listed? It's certainly not Northern in my opinion, and I can't see it being played as a 6T's record either, so unless it IS Cliff, I've no idea why it should be so valuable. Absolute bollocks!

P.J. PROBY - YOU CAN'T COME HOME AGAIN (Liberty 55974)

Now this is a bit more like it. One of the most sensational intros to a Northern sound ever put on record with a thudding





bass guitar, PJ purring 'shhhhhh!' and then 'sock it to me!', and onto the first verse, sung very quietly and downbeat but soon livening up around chorustime when Proby puts his heart and soul into it and shouts 'No you can't come home again, all yours tears won't save you now', there are chime bars everywhere, a great sax solo and God knows what else in this explosive record. Okay, it's another white one but this is what it's all about, two minutes of pure excitement and a good song to boot. I knew of this record years ago without ever hearing it, finally got a copy on black Liberty this year courtesy of Jim Eddlestone, and at £8 it was well worth it - very hard to find on UK. The arranger on the disc was another old friend, Arthur Wright, and he does a brilliant job, as does producer Cal Carter. A darn sight better than Niki Hoeky anyway.



LOU JOHNSON - MAGIC POTION (London HLX 9805)

A real oldie now, but one that has picked up again in recent years and regularly packs the floor. One of Bacharach & David's dodgiest songs as far as lyrics go, it's an interesting enough tale along the lines of Love Potion Number 9, but the line that ruins it is "I'm thinking of magicpotion number 309, then I'm gonna make her mine". A very dated sound (1963) but with a typically excellent Lou Johnson vocal, and this must have had some success as an EP, the Magic Potion Of Lou Johnson was issued on London. The flip is far better, Lou's version of Reach Out For Me, made popular by Dionne Warwick a little later. Nowhere near as good as Unsatisfied but getting to be as rare, I paid quite a lot for mine, but certain people would charge £20.



THE MOVING FINGER - HIGHER AND HIGHER (Mercury 1077)

A cover of the Jackie Wilson standard, and a good one too. Beginning with drums which echo so much that they drown themselves out, this is probably another white group but the lead vocalist has a powerful if not sensational voice, and the brass backing is nice, supplemented by organ and pounding drums. Not quite sure why an American beat group should want to cover such a song, but evn less sure about the B side which is a cover of Jr. Walker's Shake And Fingerpop! Strange that they should choose to cover a 1965 Motown song in 1969! Not rare, but a good buy at around £4.



DAVE ANTHONY - HIDE AND SEEK (Mercury MF 1031)

Flip side to an awful ballad called Race With The Wind, you may know this one better as Playin' Hide And Seek, yep, it's a cover of Eddie Regan's ABC classic. This is pure mod though, with that big Spencer Davis type organ dominating proceedings. Vocal-wise, Antony sticks close to the original, but it's pure B-side fodder, which probably accounts for the fact that this has never had a look in on the Northern scene. An interesting curosimy though, worth around a fiver I should think.



DAVE VENTURA - THE HURT STAYS IN THE HEART (Mercury MF 805)

You may remember this one being reviewed in the last issue of Shades Of Soul, but in sharp contrast to the writer of that review, I rate this as one of the worst records I've ever heard in my life. It's set to a tango beat, similar to Fernandos Hideaway, this persists up until the chorus comes in which is similar to a sort of rhumba beat, with inane lyrics about 'I Saw you Monday, Tuesday, Wednesday' etc, always coming back to the title which is sung repeatedly. I've heard that this is now going for around £10, luckily mine only cost £2.50 but if I'd have heard it beforehand I wouldn't have paid a penny, in fact I should have asked the bloke who I got it off to pay me for taking it!



SUSAN MAUGHAN - THAT OTHER PLACE (Philips BF 1363)

This is the one that everybody's been talking about but few have heard, the UK version of the great Wade Flemons' VJ cut, and boy was I surprised. Knowing what Susan Maughan's previous records sound like I was dreading this, but in fact it's really good, excellent in fact, and maybe if she put her self into her other material and got some decent songwriters, she wouldn't have been such a one (or two) hit wonder. This is almost identical to the original with maybe a bit more punch to it, and it's equally as good, in fact I prefer this version if only for the frequent drum rolls at the end of each passage. This is really hard to find, seemingly few copies around as no-one is selling, mine came from Sam as usual for something like £3 but I'd be interested to see what price somebody like _____ would be selling at - probably over £20. Great stuff!



STEVE ALAIMO - EVERYDAY I HAVE TO CRY (Pye Int 25174)

Here's one everybody must know, there are many, many versions of this around but this is the best known and most popular version of the Arthur Alexander standard. Very popular still, it's a bit 'early' for my taste but there's no denying what a great song it is, simple yet brilliant. Due to it's popularity, the value of this has doubled over the last six years or so to the point where you're looking at just this side of £20, but if anyone fancies a change there's a superb Spector-ised version by Ike & Tina Turner on A&M 783 which is better than this and available at around a fiver.



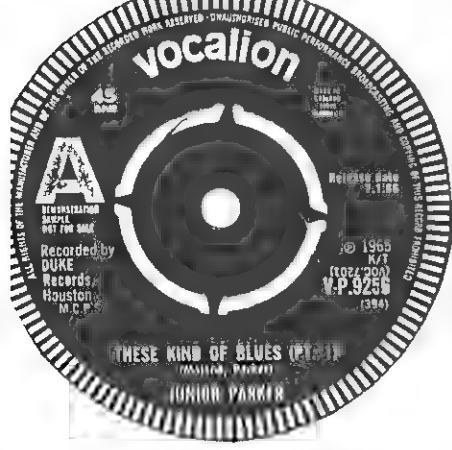
CHANTELLES - GONNA GIVE HIM SOME LOVE (Parlophone R 5350)

I knew the Chantelles from their excellent Polydor stomper There's Something About You, and spotting this at a second hand shop for 60p I thought it might be worth it, and it was! Purists stay away, this is pure pop circa 1965, but it's a nice sing-a-long stomper which would surely have been played in the silly era of 74/75, a great beat, nice harmonies and a great chorus, a perfect pop dancer, notable for what must be the most inept guitar solo ever put onto record! Buy it for a couple of quid stick it on the deck and smile.



ELVIS PRESLEY - RUBBERNECKIN' (RCA 1916)

Before you think I've gone off my head, here's a real live curiosity - a Northern stomper by the king himself. I'm assured that this was played at the Torch and I know I saw it on ManShip in 76, but what makes this unusual, apart from the fact that it's an uptempo dancer is the fact that Presley's vocals are completely drowned out by the fabulous backing vocalists. This has all the ingredients, the beat, the breaks, handclaps etc., but not quite enough to take it out of the run of the mill category, but worth getting hold of just for curiosity value. It's on the flip of the insipid ballad Don't Cry Daddy, which made the top 10, so it's not too hard to find. You may well be surprised.



JUNIOR PARKER - THESE KIND OF BLUES (Vocalion VP 9256)

A terrific blues harp driven stomper from the Duke/Peacock group which has been around for years without getting the plays or recognition it deserves. The harp playing on this record is out of this world, especially on the instrumental part 2 on the flip, and the irresistible stomping beat and wild guitar licks make this pure magic. Unbelievably, I pulled this out of the same box as the Rocamars single, again for 50p, on demo too. I'd been in the shop a week earlier and found nothing, but Sam dug out a red and white TMG 523 demo of the Spinners' I'll Always Love You for 50p (consequently sold to yours truly for £25 but worth double that to me). Funny how these things turn up isn't it?



REGD. TRADE MARK CAPITOL RECORDS INC.
REGD. USER EMI LTD.

- 389 FRANK POLK TRYING TO KEEP UP WITH THE JONESES/
WELCOME HOME BABY
- 391 H.B. BARNUM THE RECORD/I'M A MAN
Superb beat ballad, originally recorded by Ben
E. King with part spoken, part sung vocal.
- 407 ERNIE ANDREWS WHERE WERE YOU (WHEN I NEEDED
YOU/WHAT DO I SEE IN THE GIRL
- 412 NANCY WILSON WHERE DOES THAT LEAVE ME/GENTLE
IS MY LOVE

Dramatic string-laden beat ballad, practically
undanceable but popular of late and big via a
male vocal version

- 423 TED CASSIDY THE LURCH/WESLEY
Curiosity piece from the guy who played the
butler in the Addams Family. Gimmick dance
track, good backing but strictly novelty material
- 427 KETTY LESTER WEST COAST/I'LL BE LOOKING BACK
Good dancer from the 'Love Letters' girl.
- 429 GLORIA JONES HEARTBEAT/PART 2
Her first big Northern sound, frantic dancer
spread over both sides.
- 434 VERDELLE SMITH LIKE A MAN/IN MY ROOM
Well known but very average reading of popular
Northern sound.
- 435 OUTSIDERS TIME WON'T LET ME/WAS IT REALLY REAL
Big US hit, gained a couple of spins at the time
that Searling played the JC Messina version (ex
Bog Seger System c/u).
- 455 BOBBY SHEEN DOCTOR LOVE/SWEET SWEET LOVE
All time classic, shares same backing as Getting
Back Into Circulation - Entertainers IV (Dore)
- 456 VERDELLE SMITH TAR & CEMENT/A PIECE OF THE SKY
A side is awful but 'Sky' is a magnificent beat
ballad, corny lyrics but a real grower, one of
the best of it's type I've ever heard and very
likely to go HUGE! Miss it at your peril!
- 458 BILLY PRESTON IN THE MIDNIGHT HOUR/ADVICE
- 460 RUBEN WRIGHT HEY GIRL/I'M WALKING OUT ON YOU
Excellent double sided Northern dancer, very in
demand and getting more expensive every day.
- 461 ALEXANDER PATTON A LIL' LOVIN' SOMETIMES/NO
MORE DREAMS

Rarest Northern release on the label, classic.

- 462 MAGNIFICENT MEN PEACE OF MIND/ALL YOUR LOVINGS
GONE TO MY HEAD
- 466 NANCY WILSON UPTIGHT/YOU'VE GOT YOUR TROUBLES
Fair dancing version of Stevie Wonder's classic.
- 468 OUTSIDERS LOST IN MY WORLD/RESPECTABLE
Better than Time Won't Let Me but far too 'pop'.
- 469 THRILLS NO ONE/WHAT CAN GO WRONG
Double sided dancer released on UK Grapevine 79.
- 479 BILLY PRESTON LET THE MUSIC PLAY/SUNNY
A rare (for the time) vocal effort from Billy.
- 484 PATRICE HOLLOWAY ECSTASY/LOVE AND DESIRE



(Patrice Holloway continued..)

No introduction needed for this classic double sider, but Ecstasy gets the vote from me over the highly rated flip.

487 BUNNY SHIVEL THE SLIDE/YOU'LL NEVER FIND ANOT-
HER LOVE LIKE MINE

499 LOU RAWLS DEAD END STREET/YES IT HURTS DOESN'T
IT

His only real dancer, good lyrics concerning life on the wrong side of the tracks in Chicago.

508 NANCY WILSON DON'T LOOK OVER YOUR SHOULDER/
MERCY MERCY MERCY

529 HUMAN BEINZ NOBODY BUT ME/SUEMO

One of the few discs that encompasses both the archetypal 'garage' sound and Northern Soul.

542 HUMAN BEINZ TURN ON YOUR LOVELIGHT/IT'S FUN TO
BE CLEAN

547 NANCY WILSON THE END OF OUR LOVE/FACE IT GIRL,
IT'S OVER

All time classic, Wigan monster from 75/76 and by far her best Northern sound.

557 PATTI DREW WORKING ON A GROOVY THING/WITHOUT A
DOUBT

605 GEORGE JACKSON FIND 'EM FOOL 'EM FORGET 'EM/
MY DESIRE'S GETTING THE BEST

608 JOE SOUTH HEARTS DESIRE/DOESN'T IT MAKE YOU
WANT TO GO HOME

Good version of the Billy Joe Royal dancer on CBS by the song's composer.

713 BOBBY SHEEN DOCTOR LOVE/SWEET SWEET LOVE

762 JIMMY HELMS MY LITTLE DEVIL/MAGNIFICENT SANCT-
UARY BAND

Uptempo pop dancer.

797 PAT WILLIAMS ORCHESTRA POLICE STORY/MAGICIAN
US TV theme which was very big at Wigan in 77.

808 MARGO THUNDER EXPRESSWAY TO YOUR HEART/HUSH UP
YOUR MOUTH

825 EARL WRIGHT THUMB A RIDE/LIKE A ROLLING STONE

826 REFLECTIONS THREE STEPS FROM TRUE LOVE/HOW
COULD WE LET LOVE GET AWAY

827 JODI MATHIS DON'T YOU CARE ANYMORE/MAMA

Mistakenly released with ballad 'Mama' as A side.

844 PAT WILLIAMS ORCHESTRA POLICE STORY/MAGICIAN

851 H.B. BARNUM HEARTBREAKER/SEARCHIN' FOR MY SOUL

852 WORLD COLUMN SO IS THE SUN/IT'S NOT RIGHT

869 BABE RUTH ELUSIVE/SAY NO MORE

Uncharacteristic dance number from ex-rock band which was huge in 76.

873 ERNIE ANDREWS FINE YOUNG GIRL/THEN I'LL KNOW

874 REGGIE GARNER HOT LINE/BLESSED BE THE NAME

876 TAVARES HEAVEN MUST BE MISSING AN ANGEL/PT 2

Another monster from 76 - don't laugh, it's true!

886 TAVARES DON'T TAKE AWAY THE MUSIC/PT 2

Massive on import in August/September 76.

012 TEDDY VANN THEME FROM COLOURED MAN/PT 2

067 BOBBY PARIS I WALKED AWAY/HEARTBREAKER
(H.B. Barnum)

Also released in 77, Nancy Wilson - End Of Our Love & Human Beinz - Nobody But Me. Also check out 463 Barry Mann - Angelica/Looking to tomorrow and Joe Odum - It's In Your Power/Big love (600).



SOME COLLECTABLE L.P.'S & E.P.'S FROM THE 60'S

Taking the accent away from singles for a change, here's a listing of some rare and some obscure EP's and LP's containing either established Northern sounds or covers of well known tracks. As with the piece featured in issue one of Beatin' Rhythm on possible collectables, many of these will probably turn out to be nothing but there's no harm in looking!

BERN ELLIOTT & THE FENMEN (EP Decca DFE 8561) Includes Shake Sherry, Please Mr. Postman and Shop Around.

BOBBY PATRICK BIG SIX (EP Teen Beat, Decca DFE 8570) Includes Green Onions.

VARIOUS ARTISTS (LP Sound Of The R&B Hits, Stateside SL 10077) Excellent Motown compilation featuring Mary Wells - Bye Bye Baby, Shop Around, I Don't Want To Take A Chance; Marvelettes - Way Over There, Dream Baby, The One Who Really Loves You; Miracles - Everybody's Gotta Pay Some Dues, I'll Try Something New, What's So Good About Goodbye, Broken Hearted, Do You Love Me (??); Martha & Vandellas - Mockingbird; Barrett Strong - Money; Supremes - Let Me Go The Right Way. This album must be one of the first Motown compilations issued in the UK and therefore must be worth a bomb!

BARBARA McNAIR (EP I Enjoy Being A Girl, Warner Bros WEP 6129) No information on this but she's SO collectable due to her one and only Tamla Motown 45 that it might be worth trying this one out.

GEORGIE FAME (LP, Columbia 33SX1638) This I have heard, it contains typical organ led British R & B versions of such items as Monkey Time, Pride And Joy and Green Onions. Reissued a couple of years back.

BILL BLACKS COMBO (LP, Plays Chuck Berry, London HAU 8187) Featuring, of course, the popular oldie Little Queenie. A very hard-to-find album.

VARIOUS ARTISTS (LP, Walking The Blues, Pye Int NPL 28044) Along with blues stalwarts such as Jimmy Witherspoon and Little Walter, there's a track by Detroit soul man Al Kent entitled That's Why I Love You So. Strange!

HELEN SHAPIRO (LP, Helen Hits Out, Columbia 33XS1661) This one includes covers of Please Mr. Postman, Shop Around and My Guy.

VARIOUS ARTISTS (LP, Hitsville USA, Pye Golden Guinea GGL 0286) This budget price album includes Jackie Ross's classic Selfish One.

VARIOUS ARTISTS (LP, Golden Goodies Vol.2, Columbia 33SX1672) Along with early 60's knowns and semi knowns is a cut entitled Money by the Miracles! Surely not?

VARIOUS ARTISTS (LP, Saturday Night At The Uptown, Atlantic ATL 5018) The title suggests that this is a live album but I'm not sure. Features Patti & The Emblems' Mixed Up Shook Up Girl plus cuts from Barbara Lewis, Carltons, Drifters, Vibrations, Drifters, Patty Labelle and Wilson Pickett. Interesting.

EARL GRANT (LP, Just One More Time, Brunswick LAT 8592) Instrumental album of standards including the popular r & b number Stand By Me. Another rare one.

BARBARA McNAIR (LP, The Livin' End, Warner Bros WM 8165) Different tracks to her EP but looks very M.O.R, it does however include the fabulously titled Wang Wang Blues.

CILLA BLACK (LP, Cilla, Parlophone PMC 1243) Cilla's debut album included versions of Every Little Bit Hurts, Goin' Out Of My Head and Dancing In The Street!

SANDIE SHAW (LP, Sandie, Pye NPL 18110) Another debut album, featuring a very competent version of Baby I Need Your Loving.

VARIOUS ARTISTS (LP, Atlantic Discotheque, Atlantic ATL 5020) A strange mixture of pop and soul featuring artists like Bobby Darin, LaVern Baker, King Coleman (?), Richie Barrett, and the brilliant Looking For My Baby by Solomon Burke.

ALAN DAVID (LP, Alan David, Decca LK 4674) No details about this guy whatsoever but his album features versions of Inbetween Tears and I Don't Want To Cry. Must have been a bit of a Chuck Jackson fan.

ZOMBIES (LP, The Zombies, Decca LK 4679) Very rare debut album from Colin Blunstone and co., which includes You Really Got A Hold On Me as the obligatory Motown cover.

ANNA KING (LP, Back To Soul, Philips BL 7655) Interesting looking album which includes (probably) Jackie Edwards' Come On Home, plus Come And Get These Memories and I Don't Want To Cry (again). Could be interesting if you can find a copy.

SEARCHERS (LP, Sounds Like Searchers, Pye NPL 18111) This one includes a cover of Lou Johnson's Magic Potion. The track is also on EP NEP 24218.

RIGHTEOUS BROTHERS (LP, Some Blue Eyed Soul, Pye Int NPL 28056) The popular sound from a couple of years back, Bring Your Love To Me, is featured on this album.

VARIOUS ARTISTS (EP, Hitmakers Vol.2, Pye NEP 24212) Features a diabolical version of Bye Bye Baby by Mersey group Tony Jackson & The Vibrations.

CLIFF BENNETT & THE REBEL ROUSERS (EP, Try It Baby, Parlophone GEP 8936) Cliff Bennett and his band seemed to have really been into r & b with several covers of well known songs. This EP features the title track plus a cover of Bobby Bland's Shoes. Anyone heard it?

EVERLY BROTHERS (LP, Rock'n'Soul, Warner Bros WM 8171) Believe it or not, the Everly Brothers go Motown with a cover of Dancing In The Street, God forbid!

VARIOUS ARTISTS (LP, Lord Taverners LP, Decca LK 4695) An ultra rare compilation from Decca's biggest artists of the period (Stones, Tom Jones, Zombies etc.) with a version of This Diamond Ring by Billy Fury. Can't be any worse than Gary Lewis' version can it.

VARIOUS ARTISTS (LP, Murray The K's Greatest Holiday Show, Atlantic ATL 5026) Another strange Atlantic compilation which features Earl Warren, Dionne Warwick, Vibrations, Patti & The Bluebelles, Dick & Dee Dee, Shangri-Las, Shirelles, Ben E. King, Drifters and Chuck Jackson. How come most of the above Scepter-Wand artists came out on Atlantic?

VARIOUS ARTISTS (LP, We Sing The Blues, Liberty LBY 3051) A rare and collectable album with a slightly misleading title as many of the tracks are New Orleans r & b by some well known 'Northern' names. Includes Benny Spellman's Fortune Teller and Lipstick Traces and the Showmen's It Will Stand, plus tracks from Chris Kenner, Willie Harper, Eskew Reeder, Irma Thomas, Jessie Hill and Ernie K. Doe - not a pure blues track in sight.

ROULETTES (LP, Stakes And Chips, Parlophone PMC 1257) One of the rarest albums of the 60's with a value of around £100, notable for the cover of Marvin Gaye's Stubborn Kind Of Fellow. Better idea to pick it up on 45 for a couple of quid!

HOLLIES (EP, I'm Alive, Parlophone GEP 8942) Includes a version of Mickey's Monkey.

VARIOUS ARTISTS (LP, The Sound Of Bacharach, Pye Int NPL 28061) I picked this up from a boot fair a couple of years ago and it's brilliant! Includes Chuck Jackson's Any Day Now and Breaking Point, Maxine Brown's I Cry Alone and tracks from Dionne Warwick and the Shirelles, all penned by the prolific Burt Bacharach.

VARIOUS ARTISTS (LP, What's New Pussycat soundtrack, United Artists ULP 1096) If this had been on London it would have included Tony Middleton's My Little Red Book, but for some reason it appeared on UA and includes a Manfred Mann version instead.

EVERLY BROTHERS (LP, Beat'n'Soul, Warner Bros W 1605) Good grief, it's those Everly boys again with another batch of r'n'b covers, this time they take on Money, See See Rider and Hi-Heel Sneakers among others!

FOURMOST (LP, First & Fourmost, Parlophone PMC 1259) Includes covers of Some Kind Of Wonderful and The In-Crowd, but it's another very rare album.

VARIOUS ARTISTS (LP, Rhythm & Blues vol.2, Golden Guinea GGL 0351) Using tracks mainly from the Chess/Checker/Cadet set-up, here's another excellent compilation released on Pye's budget priced Golden Guinea label, featuring artists such as Jan Bradley, Tommy Tucker, the Vibrations, Billy Stewart and the popular Every Day I Have To Cry by Steve Alaimo. Probably worth around £12.

VARIOUS ARTISTS (EP, We Sing The Blues, Liberty LEP 4036) A very collectable EP

containing four tracks from the album of the same name, released a month earlier and including Benny Spellman's Fortune Teller.

ANNA KING (EP, Back To Soul, Philips BE 12584) Four tracks from her aforementioned LP of the same title including I Don't Want To Cry.

WALKER BROTHERS (LP, Take It Easy, Philips BL 7691) An excellent album by the best pop trio of all time, including competent versions of Dancing In The Street and Land Of 1000 Dances. Worth looking out for is their first single, Do The Jerk, which is a bit of a stomper, issued in the US on Smash I think.

TOM JONES (LP, A-Tom-Ic Jones, Decca LK 4743) This album includes the track Doctor Love, but whether it's the same as Bobby Sheen's song of the same name I don't know. It's possible though as this is a February 66 release.

JACKIE EDWARDS (LP, Come On Home, Island ILP 931) We looked at this Jamaican singers' brilliant Island 45 I Feel So Bad in issue 1, and since then I've heard another two dancers of his: Pretty Girl, the B-side to Stagger Lee on Sue, and a cut called Tell Me What It's All About (no details available). He also has a cult following for a seventies release on the reggae label Horse entitled I Must Go Back which sells for £6 or so, but this album contains none of the above. It does however contain his original version of Come On Home (covered by the Shevelles on UA), Keep On Running and He Will Break Your Heart, and if offered for sale you could expect to pay £20 for this album.

LESLEY GORE (LP, My Town, My Guy And Me, Mercury MCL 20071) Features the title track which has been seen listed at £8 on UK sales lists.

SEARCHERS (LP, Take Me For What I'm Worth, Pye NPL 18120) This album includes the then obligatory Motown cover, this time it's Marvin Gaye's I'll Be Doggone.

DRIFTERS (LP, I'll Take You Where The Music's Playing, Atlantic ATL 5039) I've included this simply because it includes the in-demand of a couple of years back, The Outside World, and it's excellent A-side, Follow Me.

VARIOUS ARTISTS (LP, The Chess Story vol.2, Chess CRL 4516) Typical early 60's Chess compilation but notable for the inclusion of the Miracles' Bad Girl, which if my Motown history is correct was licensed to Chess by Berry Gordy as he felt that Motown couldn't handle the distribution?

SANDY NELSON (LP, Drums A Go-Go, Liberty LBY 3061) Sandy Nelson wasn't selling many records at the time of this album's release (February 66) so this could well be worth checking out as it includes a version of Jr. Walker's Do The Boomerang and a track entitled Soul Drums, which could possibly be the same track that was covered as On The Road To Ruins by Earl Wright, really Soul Drums by Pretty Purdie on Direction.

VARIOUS ARTISTS (LP, Album Full Of Soul, Stateside SL 10172) Another interesting and collectable album from Stateside which features Clyde McPhatter, Little Eva, Brooks O'Dell, Lee Dorsey, Freeman Brothers, Eddie Billups, Pearl Woods, Titus Turner, Betty Harris, Ed Townsend, Earl King and two nice in-demanders, Stop And Get A Hold On Myself by Gladys Knight & The Pips, and the superb You Satisfy My Needs by Dee Irwin. Anyone got information as to the quality of the other tracks on the album?

THE WILD ONES (LP, The 'Arthur' Sound, United Artists ULP 1119) I'd be interested to know exactly what the 'Arthur' sound is and who the Wild Ones were, but their album includes My Girl, Dancing In The Street and I Can't Help Myself.

ESTHER PHILLIPS (LP, Sings, Atlantic 587010) As with the Drifters album above, I've included this simply because it contains one in-demand cut, the superb Just Say Goodbye.

VARIOUS ARTISTS (LP, Go vol.1, Columbia SX 6062) Columbia issued many collectable compilation albums featuring the best of their beat groups. This one features the likes of the Downliners Sect and the Yardbirds, and also our old mate Wayne Gibson with his near miss Under My Thumb.

WAYNE FONTANA (LP, Wayne One, Fontana TL 5351) His first album without the Mindbenders includes his hit version of Garnet Mimms' It Was Easier To Hurt Her plus a cover of Tony Clarke's The Entertainer.

VARIOUS ARTISTS (LP, Blues & Soul, Marble Arch MAL 664) Another obscure compilation on Pye's budget label, culled from the vaults of the Chess set up once again. Some fairly obscure cuts by the likes of Kip Anderson, Spooners Crowd and Sonny Warner, but very collectable due to the inclusion of the Entertainers dancer Too Much.

UNIQUES (LP, Uniquely Yours, Pye Int 28095) Another surprise, a whole albums worth of tracks from the country and western-cum-soul band, featuring of course the wonderful Not Too Long Ago, still a favourite of mine after hundreds of plays.

ANDRE BRASSEUR (LP, Tasty, CBS SS 62858) This gets more and more unbelievable, now an LP from old Andre and his throbbing organ featuring the stomping instrumental The Kid.

DEL SHANNON (EP, The New Del Shannon, Liberty LEP 2272) From the guy who bought you Runaway and Keep Searchin' etc., a big change in direction with covers of Show Me, Take Me For A Little While and Under My Thumb. Looks interesting on paper but so does the Man Utd team.

BRYAN HYLAND (LP, Joker Went Wild, Philips BL 7762) The title track was one of the reasons I stopped going to venues back in 1979, but I thought I'd mention that there was an album containing that track. Whoever played this first wants shooting, and to think this used to pack the floor at the Locarno.

LITTLE RICHARD (LP, Explosive, Columbia SX 6136) A nice collectors item featuring many of his best dancers including I Don't Want To Discuss It and Poor Dog. Rare though.

OLYMPICS (LP, Something Old, Something New, Fontana TL 5407) Another album which I never knew existed, released in May 67 and featuring on one side the early 60's stuff such as Western Movies, and on the other side several Mirwood dancers like Mine Exclusively, The Duck and Baby Do The Philly Dog.

DON CHARLES (LP, Have I Told You Lately, Columbia PMC 7021) This is the guy who was mentioned in the last issue of Beatin' Rhythm re. his cover of The Drifter. This album includes what I presume to be a version of the Righteous Brothers' Bring Your Love To Me.

VARIOUS ARTISTS (LP, Soul Sounds, CBS BPG 62983) An interesting compilation from CBS featuring several Northern cuts; Shirley Ellis - Soul Time, Chain Reaction & Help Me - Spellbinders and That's How Strong My Love Is - Mattie Moultrie, to name but a few.

P.J. PROBY (LP, Enigma, Liberty LBY 1361) This album is already well known as the version of the Vogues' That's The Tune was played many years ago, but I wonder if the track People That's Why is the same as the Idle Few on Blue Book? Anybody know?

VARIOUS ARTISTS (LP, Soul Supply, Stateside SL 10203) One of the better known Stateside compilations, notably only for Mary Love - Lay This Burden Down and Vernon Garrett - Hands Of Time. The rest is mainly blues, Bobby Bland, Jimmy Witherspoon etc.

VARIOUS ARTISTS (LP, Soul Sounds Of The 60's, HMV CLP 3619) One of the few soul compilations from HMV, but a goodie, featuring Ike & Tina - Dust My Broom & Beauty Is Just Skin Deep, Betty Everett - Bye Bye Baby, Impressions - You've Been Cheating and Steve Alaimo - So Much Love.

SIMON DUPREE & THE BIG SOUND (Without Reservations, Parlophone PMC 7029) South Coast band known mainly for the psychedelic smash Kites, but seemingly an r & b band at heart as this album includes several soul numbers, notably Homer Banks' A Lot Of Love and 60 Minutes Of Your Love. Recently reissued.

JIMMY HUGHES (LP, Why Not Tonight, Atlantic 587068) Some nice stuff here, notably

what I'm sure must be a cover of Art Freeman's brilliant Slippin' Around.

GENE CHANDLER (LP, Girl Don't Care, Coral LVA 9236) Yet another very rare album which I was surprised to discover, although many of you reading this probably knew about it. A cracking LP including Bet You Never Thought and Nothing Can Stop Me. Just trying to work out how Chandler's material came to be issued on both Coral and Stateside simultaneously though.

P.J. PROBY (LP, Phenomenon, Liberty LBL 83045) It's our old mate P.J. again, with another good selection of tracks including She's Looking Good and the brilliant You Can't Come Home Again. Incidentally, did everyone know that P.J. cut a version of Tainted Love circa 1983?

JACKIE LEE (LP, The Duck, London HAM 8336) And still they keep on comin'! I knew Jackie Lee had a minor hit with The Duck, but I wouldn't have thought it would have warranted the release of a whole LP's worth of material. It's all Mirwood stuff, and this must have been a very popular album in the days of the Wheel etc.

HERBIE GOINS & THE NIGHTIMERS (LP, No.1 In Your Heart, Parlophone PMC 7026) Another fascinating discovery. Herbie Goins & The Nightimers must have been a lot more popular than their record sales suggest to have been given the chance to cut a whole album, but good for them, their title track is a splendid uptempo stomper which is very popular with UK collectors, and the album contains the standard soul numbers of the period e.g. Satisfaction, Knock On Wood, Turn On Your Lovelight etc. This will be sought after by UK beat collectors too so you're looking at £30+ for a copy.

THE SENATE (LP, Sock It To You One More Time, United Artists ULP 1180) Don't know if this is the same Senate who did I Can't Stop on Columbia, but this album is made up exclusively of cover versions including Girls Are Out To Get You, Love Is After Me, Sweet Thing, Invitation, Knock On Wood and How Sweet It Is. Sounds interesting but my instincts tell me that this is probably a white group. Anyone got any info?

MIKE VICKERS (LP, I Wish I Were A group Again, Columbia SX 6180) Includes the popular instrumental On The Brink, now selling for £25 on issue!

VARIOUS ARTISTS (LP, The Mar-V-Lus Sound Of R & B & Soul, President PTL 1002) A real nice collectors piece here featuring several tracks licensed from the Chicago based Mar-V-Lus label, notably the Sharpees Tired Of Being Lonely and Jimmy Robbins' wicked I Can't Please You, easily the rarest 45 on President.

VARIOUS ARTISTS (LP, A Quartet Of Soul, Stateside SL 10209) Four artists from the US Dynamo label, namely Inez & Charlie Foxx (Tightrope), Platters (I Love You 1000 Times, With This Ring), Tommy Hunt (Never Love A Robin) and Barbara & Brenda.

KIKI DEE (LP, Kiki Dee, Fontana TL 5455) What I presume is her debut LP contains the adequate cover of I'm Gonna Run Away From You, plus her version of Paul Anka's When We Get There.

SANDY NELSON (LP, Soul Drums, Liberty LBL 83094) Another interesting album from the drummer man, doesn't include Nothings Too Good For My Baby or Love Is Like An Itching, but does feature Uptight, Soul Finger, Baby Love and Shake A Tail Feather.

JOE E. YOUNG & THE TONIKS (LP, Soul Buster, Toast TLP 1) I know nothing of this band but by the looks of things it's an album of instrumentals of well known numbers like 60 Minutes Of Your Love and Open The Door To Your Heart. Obscure.

ROYAL GUARDSMEN (LP, Return Of The Red Baron, London HAP 8351) This may be a very long shot, but the first track on this album is entitled The Airplane Song, of which Norma Jenkins version recently sold for over £500 by all accounts.

CLADYS KNIGHT & THE PIPS (LP, Tastiest Hits, Bell MBLL 103) Includes the in-demand *Stop And Get A Hold Of Myself*.

O'HARA'S PLAYBOYS (LP, Get Ready, Fontana TL 5461) A live album recorded at one of the first allnighters, the Nite Owl in Leicester, featuring the usual r'n'b hits and a couple of group originals. Interesting but hardly essential.

HESITATIONS (LP, The New Born Free, London HAR 8360) Here's a rare album by the I'm Not Built That Way men, including the excellent *Don't Go/Push A Little Harder* UK single release.

KELLY BROTHERS (LP, Sweet Soul, President PTL 1019) Compilation featuring both sides of their UK Sue single *Falling In Love Again/Crying Days Are Over*, the latter of which is an excellent Northern dancer.

JIM WEBB (LP, Sings Jim Webb, CBS BPG 63355) Including his original version of the Shane Martin classic *I Need You* (and a very good version it is too).

LORD SITAR (LP, Lord Sitar, Columbia SX 6255) Contains *Black Is Black*, a big sound from the early 70's on US Capitol I think. This artist was once thought to be George Harrison under an alias but this has never been confirmed. Once again, a very obscure UK release.

PRIMETTES (LP, Looking Back With, Ember EMB 3398)

EDDIE FLOYD (As above, EMB 3398)

A very interesting budget release with each artist granted a side each. Not quite sure how Ember managed to get the rights to the Primettes (Supremes) stuff though. None of the seven tracks are familiar to me. The Eddie Floyd side includes the dancer *Bye Bye Baby*, released in the UK on Speciality.

INEZ & CHARLIE FOXX (LP, Come By Here, Direction 8-63085) Most of the albums on Direction are quite easy to find, but I can't ever remember coming across this one before. Includes *Tightrope*, *I Stand Accused*, *Never Love A Robin* and their version of *I Love You 1000 Times*.

SANDY NELSON (LP, Superdrums, Liberty LBL 83131) I spoke too soon when I said there was no sign of *Love Is Like An Itching* and *Nothing's Too Good For My Baby*, as they both appear on this 1968 album along with *Time Won't Let Me* and *Cool Jerk*. Consequently, this must be his rarest album, around £20?

SOUNDS ORCHESTRAL (LP, Words, Pye NSPL 18224) One of the final albums by this MOR studio orchestra, it includes their version of *Soul Coaxing* (aka *If You Loved Me*).

PAUL NERO SOUNDS (LP, Detroit Soul Party, Liberty LBL 83150) I know nothing of this artist but by the looks of it, it's a forerunner of the Stars On 45 medley records as it includes 28 tracks such as *Shotgun*, *It Takes Two*, *Get Ready* etc.

VARIOUS ARTISTS (LP, Bell's Cellar Of Soul Vol.2, Bell MBLL 107) Compilation featuring Sonny Fisher - *Oh Love This Is Sonny*, plus tracks from Melvin Davis, Al Greene, Mighty Sam, Incredibles, Eddie Holman etc.

BALTIMORE & OHIO MARCHING BAND (LP, Same, Stateside SSL 10231) I can't believe that this band had a whole album to themselves but here's the proof! Contains the classic instrumental *Condition Red*, but seeing as only about ten people bought the single on Stateside, I'd have thought that a copy of the album would be nigh on impossible to find.

TIMI YURO (LP, Same, Sunset SLS 50032) This budget priced album contains *Insult To Injury*.

VARIOUS ARTISTS (LP, Rave, United Artists UX 1214) Unfortunately I have no track listing for this but it includes Carl Douglas and Vince Edwards who both have Northern sounds on the label, plus Phil Upchurch and Spencer Davis too.

VARIOUS ARTISTS (LP, Groovy Baby, Direction 8-63452) Another fairly common Direction compilation but quite a good selection of soul numbers, the best of which come from Donnie Elbert, Glories, Vibrations, Bettye Swan and Sly & Family Stone.

BARRY ST. JOHN (LP, Gospel According To, Major Minor MMLP 43) Miss St. John must have been quite into r & b as this, her only LP from what I can gather, features several well known standards such as Turn On Your Lovelight, Fa-Fa-Fa, 98.6, Cry Like A Baby and What's A Matter Baby. Around £12.

SONNY CHILDE & TNT (LP, To Be Continued, Polydor 582003) And the shocks keep coming! One of this mags favourite artists, Sonny Childe, with a whole album's worth of what will probably be raucous UK r & b. The brilliant Heartbreak isn't included but Two Lovers is, plus a couple of Sam Cooke covers, in fact on second glance there seems to be at least five Sam Cooke covers and the remainder standards like Swing Low Sweet Chariot. Anyone ever seen a copy of this record, must be very rare, released in December 68 so probably got lost in the Christmas rush.

SANDIE SHAW (LP, Supplement, Pye NSPL 18232) Includes a version of The Right To Cry.

JULIUS WECHTER/BAJA MARIMBA BAND (LP, Fowl Play, A&M AML 917) Yet another Northern favourite turns up on a UK album, this time it's the excellent instrumental version of the Association's Along Comes Mary, originally covered up as Mike Post - All Of My Feelings.

SANDY NELSON (LP, Boogaloo Beat, Liberty LBL 83110) Yes, him again, this time with an out-and-out discotheque aimed record, standard fodder like Soul Man, Stagger Lee, Funky Broadway, but one interesting looking track in the shape of his version of Karate Boogaloo.

Well that's about it, the above releases run from 1964 to early 1969 and are taken from information culled from 'The New Records' listings for each month. What started out as a look at obscurities and possible future dance sounds sort of turned into a general look at LP rarities. Please, if anyone does have details on any of the records mentioned in this piece, please let us know.

P.S. Since I wrote the above piece I've heard the Anna King version of I Don't Want To Cry and thought it was awful, very middle of the road and lacking any sort of beat, but lo and behold, I read the latest Shades Of Soul and discover that someone in Scotland is playing it! No accounting for taste I suppose.

TAMLA MOTOWN TMG 500 SERIES B SIDE TOP 20 compiled by Tom Howard

- | | |
|---|---|
| 20. Martha & Vandellas - Third finger left hand (599) | 19. Spinners - How can I (514) |
| 18. Four Tops - Since you've been gone (589) | 17. Stevie Wonder - Ain't that askin' for trouble (570) |
| 16. Supremes - There's no stopping us now (597) | 15. Martha & Vandellas - Motoring (502) |
| 14. Jimmy Ruffin - Baby I've got it (577) | 13. Tammi Terrell - Baby don't cha worry (561) |
| 12. Isley Bros - There's no love left (555) | 11. Temptations - You're not an ordinary girl (578) |
| 10. Shorty Long - It's a crying shame (512) | 9. Chris Clark - Put yourself in my place (591) |
| 8. Brenda Holloway - Where were you (581) | 7. Four Tops - Where do you go (507) |
| 6. Jr. Walker - Anyway you wanna (596) | 5. Supremes - He's all I got (560) |
| 4. Martha & Vandellas - Go ahead and laugh (567) | 3. Brenda Holloway - I'll be available (519) |
| 2. Jr. Walker - Tune up (520) | 1. Contours - Just a little misunderstanding (564) |

(Thanks to Tom for the above, one I'd have included is the Supremes' Everything's Good About You, which, apart from being a thinly disguised rewrite of It May Be Winter Outside, is possibly my favourite record by them. Please send in your Motown B side top 10's or 20's for publication, any TMG. number can be used, not just the 500 series. Your STATESIDE top 20's are also welcome).

Continuing with the subject of top 10's/20's from particular labels, here's my top 20 Stateside releases in order of preference. The list doesn't include Motown records issued on Stateside though.

20. MARY LOVE - LAY THIS BURDEN DOWN
19. SHARON SOUL - HOW CAN I GET TO YOU
18. BOB KUBAN & THE IN-MEN - THE CHEATER
17. DEE IRWIN - YOU SATISFY MY NEEDS
16. O'JAYS - I DIG YOUR ACT
15. BALTIMORE & OHIO MARCHING BAND - CONDITION RED
14. HOAGY LANDS - THE NEXT IN LINE
13. PATTI & THE EMBLEMS - MIXED UP SHOOK UP GIRL
12. C.O.D.'S - MICHAEL
11. FASCINATIONS - GIRLS ARE OUT TO GET YOU
10. MITCH RYDER & DETROIT WHEELS - BREAKOUT
9. DEAN PARRISH - TELL HER
8. PLATTERS - HEAR NO EVIL SEE NO EVIL SPEAK NO EVIL
7. RUFUS LUMLEY - I'M STANDING
6. DARRELL BANKS - OPEN THE DOOR TO YOUR HEART/OUR LOVE (IS IN THE POCKET)
5. INVITATIONS - WHAT'S WRONG WITH ME BABY
4. JIMMY RADCLIFFE - LONG AFTER TONIGHT IS ALL OVER
3. CHARLIE GRACIE - HE'LL NEVER LOVE YOU LIKE I DO
2. REFLECTIONS - (JUST LIKE) ROMEO AND JULIET
1. DEAN PARRISH - DETERMINATION

NOW YOU!!!!

If you read the last issue of Beatin' Rhythm, you may remember me raving on about the American equivalent of our Record Collector magazine, Discoveries. There is a long established US collectors magazine called Goldmine but this mag sets itself up as a pseudo-intellectual publication which tends to put itself in a superior position to it's readers and can be quite condescending. Discoveries is quite the opposite. Readers are encouraged to send in their own contributions, amendments etc., and the highlight of the mag is definately it's letters page - or pages, as this is a superb information exchange which sometimes stretches to ten pages. Anyway, there is a huge sales section at the rear of the mag and this invariably turns up several Northern rarities at laughable prices. My friend at work who subscribes to Discoveries lent me another three copies including the latest issue, and the records which I spotted which may be of interest are as follows, with prices in dollars; Checkmates Ltd - Kissing her - Capitol DJ \$4, Daisies - Cold wave - Capitol \$4, Hit Pack - Never say no - Soul DJ \$4, Vickie Baines - Country girl - Parkway DJ \$50 (expensive for this mag but imagine how much it would fetch in the UK!), Little Charles - Heartache - Decca DJ, Present - Many's the slip - Philips DJ, Vala Reagan - Fireman - Atco DJ, Tymes - What would I do - MGM DJ, Steinways - Leading Me On - Oliver DJ, Susan Barrett - What's It Gonna Be - RCA DJ - all that lot at \$4 each; Youngblood Smith - Split - Verve DJ \$5, and Florence Devore, Larry Hale, Lynn Randell (DJ with Pic Sleeve) and Peggy March DJ all offers over \$5. There was also an ad in one of the issues from a US based collector, obviously with UK contacts, advertising for 500 of the rarest US Northern sounds including all the Shrine stuff and offering \$10 each - and I bet they got a lot of them too.

So, for all of those people who wrote/phoned about getting Discoveries, the only place I know in the UK that sells it is the Virgin Megastore in London, but if you take out a sub by surface mail it works out cheaper than buying a years worth of the UK record Collector! Air mail sub for Europe is \$72. Surface mail sub is \$30. All minies to be paid in US funds. The address is Discoveries, P.O. Box 255, Port Townsend, Washington 98368-2923. Obviously, if you take out an airmail sub you get the mag days after it's issue and you have a better chance of picking up the rarities, but note that there are several US collectors who are getting wise to the fact that people in the UK are paying crazy prices for those old 60's flop singles. If anyone does subscribe it'd be nice if you could mention that you saw the details in Beatin' Rhythm.

The Price Is Right??

One of the oldest and wisest sayings in the world of record collecting is 'a record is only worth what you are prepared to pay for it'. The Northern Soul scene illustrates this brilliantly. Like all fields of collecting, the records on our scene become popular and then it is a simple case of supply and demand. Let's say for instance, a current in-demander like Cajun Hart's Gotta Find A Way, practically unknown five years ago but now a £100 record on both UK and US Warner Brothers labels. How many people are chasing a copy of this particular record? Literally hundreds I'd guess, so the few copies that were knocking around in junk shops and on cheapies lists have long gone. Consequently, people are prepared to pay over the odds to become owners of a copy of the said disc. Until a stockpile of unplayed Cajun Hart discs is found, the price will keep increasing, and the chances of finding a boxful of that record are extremely remote. The only way that price may fall is if the record is bootlegged, but then the drop would be inconsiderable.

If you've set your heart on a particular record and your funds are limited, i.e. your one of us normal people who can't afford to pay £100 for a record every single week, you're going to have to shop around a bit for your prize possession. Dealer A may have a copy for £100, but you hear that Dealer B has been selling the same record for £60, whereas dealer C sells it for £120! So which is the correct price? The answer is either all of them or none of them. The correct price is the price that you think the record is worth, which is why many price guides to singles values don't quite work, and that also becomes the reason that I tend to try not to put too many values on records in this magazine. If I were to price a record at, say, £30, I'd have one dealer getting on the phone to me and saying "I'm trying to sell this for £80, you're doing me out of business by telling people it's only worth £30", and another dealer telling me that my price is way over the top and I haven't got a clue what I'm talking about! Who has the right to set themselves up as God in this situation and say "This is exactly how much this record is worth"? No-one.

Record dealers really piss me off. Just because they call themselves a "dealer", they expect to buy your records off you for between 10 and 30% cheaper. Now if I went around with a sticker on my head saying "dealer" and asked you to sell me a record for a third off, would you? Of course not! They claim that they have to pay less to cover the costs of running their shops, postage, bills etc., but tough shit!! I have to pay my bills too but I don't try to rip people off. One thing to always remember is that if you ever decide to sell a collection, don't go to a dealer who has the funds to make you an instant cash offer; he'll be offering you a fraction of what you'd make if you sold them privately. It make take longer, but it's worth it - this comes from recent experience of selling my US records. If you're talking about individual dealers, and I'm not going to name names at this point, it seems to me that the worst offenders are UK Motown sellers. Now I've got around fifty of the TMG 500 series including about seven red and white demos, but I haven't paid above £25 for any of them. At least two dealers I know will slap a minimum of £40 on a red and white demo no matter what or who it is. However, if you go to a non-Motown dealer it's a different story. As an example, I recently saw a Kim Weston - I'm Still Loving You on issue for £45 on a Motown list. The same record was on Mick Smith's list for £20 or similar. Even worse are the "offers" dealers, but then again, they are simply businessmen who want to make as much as possible on a particular disc, so I suppose you can't blame them.

John Manship gets a lot of stick for his prices, but having seen his 89/90 catalogue, I found it to be very reasonable, in fact some of his prices were the lowest I'd seen for particular items, e.g. Sonny Childe - Heartbreak @£2, Samantha Jones - Sunshine @£15 (79 price!) and many others. Manship's 45's

are extremely well graded, in that he'll drop the price by at least a fiver for every grade down from mint, and that is excellent service. However, other dealers will stick a large price on a rare item in, say, VG condition, simply because it's so rare. So maybe it's time to stop knocking Manship's prices and in fact congratulate him for being so fair. And before you go thinking this is some sort of advert, I've not bought anything from him since 1977! Having seen thirty or so lists in the last few months, Mick Smith is undoubtedly the best guy in the business to buy from as far as prices go. He seems to be the one bloke dealing who's not going for maximum profit and ripping everyone off, just selling the gear at what he believes are fair prices, and bloody good luck to him. With an attitude like his, he'll always do business, whereas your other 'rip-off' dealers will eventually price themselves out of the market and bloody good riddance. And again, I'm not advertising Mick Smith, in fact I owe him some money at the moment so forget that! Another dealer who will remain nameless seems to put ~~one~~ or ~~two~~ quid on top of the price of any record but a friend of mine buys from him every ~~month~~ or so, and when I ask why, the reply is that the dealer in question provides such good service - maybe it's worth that extra few quid to make sure you get your rees on time, every time?

My best successes of recent times, not including boot fairs which are a real goldmine down here, have been by sending for lists which don't specifically advertise soul as such, but just 60's singles. These can be found every month in the personal ads in Record Collector and I've done very well recently. How about TMG 500's of Stevie Wonder - Hi Heel Sneakers and Marvin Gaye - Ain't That Peculiar, £6-£8 records, for 50p each? Val McKenna - Mixed Up Shook Up Girl for 75p, Dixie Cups - What Kind Of Fool £3.50, and plenty more. Not mega rarities by any means, but there's a very good saving to be had by checking out obscure lists as opposed to buying from the dealers all the time. Apart from the lists, I've found that the best place to get UK stuff from is the 100 Club, prices generally very good and usually two dealers specialising in UK items.

In the last year I've heard of Ray Pollard - Drifter going for £100 on issue, a Helen Shapiro demo going for £140 I think, you've got Soul Joe Clements at £150, Cajun Hart and Tony Middleton at £100 each, and a demo of the Velvelettes - Lonely Lonely Girl Am I doing £125, so there's big money to be made out of British labels at the moment, but it's also worth remembering that the people who are selling these records had to get them from somewhere, and that somewhere is usually either a gullible punter getting rid of his collection for a quick buck, or chancing upon them at a boot fair, jumble sale or second hand shop. I used to see a record on a list and go into a fit of depression due to not being able to afford it, but the reality is that eventually that record will come around again, it might takes months or years, but it will come! Have faith.

Does what I'm saying make sense to anyone? Would any dealers like to come back on this subject? Whatever, I hope this has been mildly thought provoking and any correspondence on the subject is welcome.

TAPE TRADES WANTED so that I can hear EVERYTHING on UK SUE label. Good or bad or indifferent I need to hear them!
Contact ROY GELDER, PLOT 201, VICTORIA MEWS ESTATE, THE GREEN, DARLASTON, WEST MIDLANDS. Tel:021-568-6546.

STILL LOOKING FOR that 3rd Grapevine LP 'This Is Northern Soul' - WP £20
Contact Pete at the phone number on page 2. Someone must have a copy!
I also need any Northern fanzines from 70's & 80's - photocopies will do.



Last issue I posed the question "what exactly constitutes a beat ballad". Well, the answer was right under my nose as this particular type of record is practically all I ever listen to these days. A simple description would probably be a Northern Soul record without the dance beat which makes our music so distinctive. If that sounds a little confusing, imagine this; the typical beat ballad will kick off with a bass guitar introduction, followed by a very light drum or other percussion beat (optional). It is then complimented by a single, very sharp one note guitar strum, usually for a couple of bars, until the vocal comes in. The beat is still very understated but becomes more aggressive as the verse heads towards the first chorus. Other instruments will then appear singularly, then gel together as the chorus appears to form a crescendo, usually accompanied by an emotional vocal by the lead and wailing girl voices in the background.



An excellent example of this is Lenny Welch's The Right To Cry (Kapp), which begins with bass and drum, then in come strings and brass until the chorus becomes a full blown affair complete with the ubiquitous girl backing vocals. This format is usually repeated for a second verse and chorus, after which usually follows an instrumental break featuring everything but the kitchen sink, then a repeat of the chorus to fade.



I previously confused beat ballads with midtempo items, but I believe that the big distinction between the two is that with the midtempo sound, the beat never drops. The record may be slowish but it rarely breaks except for the middle eight, for example Gene McDaniels' Walk With A Winner.



So, how about a few examples of this genre? Flicking through my own collection I came up with the following 'gems'.
 Ben E. King - There's no place to hide (Atlantic)
 Verdelle Smith - A piece of the sky (Capitol)
 Nancy Ames - Friends and lovers forever (Columbia)
 Walter Jackson - It's an uphill climb to the bottom (Columbia)
 Jimmy Beaumont - I never loved her anyway (London)
 Lou Johnson - Reach out for me (London)
 Dee Dee Warwick - Gotta get a hold on myself (Mercury)
 Royalettes - Poor boy (MGM)
 Susan Maughan - That other place (Philips)
 Virgil Bros - Temptation 'bout to get me (Parlophone)
 Long John Baldry - Let him go and let me love you (U.A.)



If you're like me and getting a bit old to keep up with the likes of Jimmy Armstrong (can anyone dance to this?), the Velvet Satins and Pat Powdrill, then the beat ballads would probably suit you down to the ground. This sort of record began to gain in popularity towards the end of the Stafford era and peaked a couple of years ago, and while a few BB's have gone big - Ron Baxter's This is it (Ole 9) for example - they are difficult to dance to, but make for perfect airmchair listening for the more discerning N.Soul listener. If you'd like to write in with a few lines about your own favourite beat ballad discs, this could well turn into a nice regular feature. Please include photocopies of the records in question if possible. Also, I'd be very interested in running a feature on the Stafford allnighters so if anyone can help out there, please drop me a line or give me a ring, thanks.

As we're nearing the end of this issue I thought I'd give a quick run down of the best of the records I've picked up since the last issue came out, all of which are worth spending a couple of quid on if you come across them. I think the main purpose of a mag such as this should be to let people know about 'new' sounds so I won't apologise for there being so many reviews in this issue. Here we go then....

BEN E. KING - THERE'S NO PLACE TO HIDE (Atlantic) A great beat ballad, my personal favourite King number, somebody should play this!

PATTY LABELLE - YOU FORGOT HOW TO LOVE (Atlantic) Picked this up after hearing it on Graham's tape, superb dancer, highly recommended and backed with the excellent midtempo All Or Nothing.

CAPITOLS - HELLO STRANGER (Atlantic) Best version of this Barbara Lewis classic, on the flip of Cool Jerk on red Atlantic 584004.

CHI LITES - PRETTY GIRL (Beacon) This is the flip of their Love Bandit stomper, total contrast here though, it's a great soulful midtempo item which should certainly be investigated. Check it out, around £10.

BOBBY BRIDGER - YOU'RE IN LOVE (Beacon) This is very cheap to pick up, only around £3, but it's a lovely pop-soul stomper with a brilliant chorus and was given a few spins at Wigan once upon a time. Also issued as Erroll Sobers on Beacon apparently.

SHOWSTOPPERS - HEARTBREAKER (Beacon) A thudding stomper, flip to Shake Your Mini, nothing spectacular but good dance fodder, and dirt cheap.

FONTELLA BASS - COME AND GET THESE MEMORIES (Chess EP) Second track on the I Can't Rest EP, good cover of the Vandellas classic.

VERDELLE SMITH - A PIECE OF THE SKY (Capitol) A fabulous ender, mentioned elsewhere but I must plug it again so you can all go and dig it out. This builds from one acoustic guitar to a huge orchestra in the space of a minute and dodgy lyrics apart, it's magnificent. Other side is Tar And Cement which is listed in soul lists sometimes, can't for the life of me see why, but you should be able to pick this up for under a fiver and at that price it's a steal. For beat ballad fans only though.

BARRY ST. JOHN - GOTTA BRAND NEW MAN (Columbia) This is a sort of answer disc to James Brown, viz. "Mama's got a brand new man". A gritty r & b dancer, not a patch on Everything I Touch but fairly good, and again cheap at £4 or £5. The A side, Come Away Melinda is so bad that I defy anyone to play me any record that's worse.

TRULY SMITH - MY SMILE IS JUST A FROWN (Decca) Since Neil reviewed this I finally managed to get a copy, a demo @£1.50 in fact, and I know this is getting boring but this is such a great record!

IMPRESSIONS - TALKING ABOUT MY BABY (HMV) From 1963, a lovely midtempo item from this great group, possibly overlooked due to the popularity of the A side, Never Too Much Love, but again, a nice cheap item.

ROY C - HIGH SCHOOL DROPOUT (Island) Neil reviewed this for the next issue but a quick mention for it here. This was issued twice on red & white Island, but this track was on the withdrawn version by the looks of it. Perfect 6T's dancer concerning the poor student who's suffering while 'The kids are doing the jerk, but I'm stuck with my homework' and he doesn't want to be a high school dropout! Unusual stuff, good record though, and as the A side Shotgun Wedding was a fairly big seller, this is easy to find.

JOHNNY RIVERS - BABY I NEED YOUR LOVING (Liberty) Yet another version of the 4 Tops classic, this is very lightweight but stomps a bit towards the end. Think Johnny Rivers might be a country and western singer. Fair.

? & THE MYSTERIONS - 8 TEEN (Cameo Parkway) A 60's punk stomper from the band who bought us the classic 96 Tears, white and noisy and probably played at one point in the Northern scene's history.

DEE DEE WARWICK - GOTTA GET A HOLD ON MYSELF (Mercury) This is known but I bought it blind for 90p on UK so I got a good bargain there. This comes from Blue Rock in the States and is yet another excellent beat ballad.

ETHNA CAMPBELL - WHAT'S EASY FOR TWO (Mercury) A surprisingly excellent cover of Mary Wells from this UK based singer who's only success came via

The Old Rugged Cross in 1974! This was issued to compete with the Mary Wells version but I think the original faired better judging by the amount of copies around. Very rare on UK Mercury, and you may be surprised just how good this version is. Around £10.

ROYALETTES - POOR BOY (MGM) Yet another beat ballad, and one of the best I've ever heard, again building up from an accapella vocal to a fully orchestrated chorus, a poignant tale of the rich girls love for her poor boy, brilliantly sung and benifitting from the archetypal Teddy Randazzo production job, so you should know what to expect. I can't believe this is unknown although it may well have been overlooked but check this one out as it really is superb. Paid 40p for mine in that Eastbourne shop again, but I'd not sell this for less than double figures. Brilliant.

BEN BROWN - ASK THE LONELY (Polydor) You no doubt remember me drooling over this in the last ish of B.R., well it's now nearly a year since I got it and I still rate it just as highly. I've heard about seven versions of this song now, and this one tops the lot easily, including the 4 Tops orig. Starting to get played now, and recently offered for sale at £25, can't say whether it's worth that or not, but I've not seen another copy so it must be quite rare. Whatever, it's superb.

SUSAN MAUGHAN - THAT OTHER PLACE (Philips) Reviewed elsewhere, had time for the dust to settle on this since writing the review and I still rate it very highly indeed. A few copies starting to turn up now though, Jimmy's 15p Hastings boot fair find will take some beating though, but settling down at around a tenner.

MEL CARTER - WHEN A BOY FALLS IN LOVE (Pye International) I'm claiming this as my latest discovery but no doubt it was played at the Wheel or somewhere long ago, but I've never heard mention of it before. Licensed from the (Detroit?) Derby label, this is a 1963 recording and would fit in perfectly with some of todays popular sounds. The introduction is half sung, half spoken for around twenty seconds, backed by a single strummed acoustic guitar, then it's into the beat and you've got a fabulous vocal, with girl backing, plucked strings and a strange 'clicking' percussion on every other beat. A really beautiful song, a happy kind of record, and this is definately the best record I've picked up this year. Don't know if it's the same guy who did Find A Quiet Place, I presume it is, and although a totally different kind of record, it's just as good. Space won't allow a photocopy but it's on the old red and yellow Pye International label.

BILL MOSS - SOCK IT TO 'EM SOUL BROTHER (Pama) The vocal on the A side is awful but the B side is a chugging instrumental which, in parts, sounds uncannily like some of Hamilton Bohannon's discs from 74/75!

BOBBY RIO - ASK THE LONELY/BE LONELY LITTLE GIRL (Piccadilly) Ask is a dreadful version of the Tops, good backing and beat but very poor vocals. The vocals on the flip aren't much better but the song isn't bad and it'd probably sound pretty good blasted out of the speakers late at night, and it sounds particularly good if you speed it up somewhat!

PETERS FACES - JUST LIKE ROMEO & JULIET (Piccadilly) Released to cash in on the Stateside success of the Reflections, this is a great cover, obviously white but very faithful to the original and with such a good song it's hard to go wrong, and just as good as the West Five's cover on HMV. This is on the old black and red Piccadilly label, dating it to around 1964. £7 - ish.

MARY WELLS - AIN'T IT THE TRUTH (Stateside) I was given this record by a friend who didn't want it "because it wasn't Motown"! Never mind, another great Mary disc, same as Roy Hamilton on RCA. Also look out for Mary's The Doctor on Stateside.

BAR KAYS - MIDNIGHT COWBOY (Stax) Not many Northern sounds on Stax, but wait till you check this one out. Really messy intro but ignore that and listen to it go, a mega-stomper which must be known, but rarely if ever played. This really is a stomper with a capitol S, it has that Stax organ and brass sound but the drumbeat takes it away from the typical Stax record. Spoilt only by a messy guitar break in the middle but then reverts to the on-the-fours style again. This only goes for £2 or £3, you might be in for a surprise if you decide to check it out. From the film of the same name? Well wicked!

SOURCES OF PHOTOCOPIES

ERIC PHILLIPS: Kenny Bernard, Mark Loyd, Linda Lewis, Roy Hamilton, Fathers Angels, Ray Charles, Ray Pollard, Alexander Patton, Gloria Jones, Bobby Sheen.

GAZ KEEN: Jou South, George Jackson, Nancy Wilson, HB Barnum.

PAUL DUNN: Volumes, Soul Joe Clements.

MICK SMITH: Cajun Hart, Mary Love.

NEIL HORWOOD: Bobby Coleman, Chants, Flamma Sherman, Steve Aldo, Miki Dallon, Truly Smith, Baby Washington, Candy & Kisses, Jack Hammer.

TONY BRANDON: Four Perfections.

PAUL HARRIS: Flirtations, Temptations, Danny Woods, Brenda Holloway.

JIM EDDLESTONE: Nancy Ames, Hoagy Lands.

GRAHAM COATES: Platters, Dixie Cups, Sam Baker, Ray Pollard, Patti Labelle, Linda Jones, Patron Of The Arts, Barbara Lynn, Sharon Soul, Deon Jackson, Little Joe Cook, Irma Thomas, Impressions, Miss Lavell.

TOM HOWARD: Barrett Strong, Miracles, Eddie Holland, Marvelettes, Carolyn Crawford, Tony Martin, Brenda Holloway, Billy Eckstine, Velvelettes, Hit Pack, Choker Campbell, Shorty Long, Kim Weston, Valadiers, Modifiers.

PETE SMITH: Al Kent, Truly Smith (demo), Tony Newman, Chants, Ben E King, Showmen, Nancy Ames, Tom Jones, Eyes Of Blue, Sight & Sound, Lloyd Price, Rocamars, PJ Proby, Lou Johnson, Moving Finger, Dave Antony, Dave Ventura, Susan Maughan, Steve Alaimo, Chantelles, Elvis Presley, Junior Parker, Long John Baldry, Virgil Brothers, Dee Dee Warwick, Lou Johnson, Verdelle Smith.

MICK BOLAND: Cheryl St.Clair.

(Several of the above people sent in many other photocopies, all of which I'm very grateful for and will be using in future issues, many thanks).

HITSVILLE USA

Overleaf you'll see another batch of beautys from the collection of Tom Howard. Featured on the front cover are the Oriole singles by Mike & The Modifiers and The Valadiers, which I think we can safely say are the very rarest of all British soul releases. I heard a rumour that the Modifiers single had sold for £300 but I can't confirm that story, although I wouldn't have thought that you'd get much change out of £200 for either of them. On the back page: one of the earliest UK Motown releases, Money by Barrett Strong, quite a good seller on London but still worth around £20. The Miracles on Fontana is very rare, one of only four Motown releases on the label and I'd think at least £50. Substantially rarer (and that's a feat in itself) is Eddie Holland's If It's Love (It's Alright) on Oriole, not as rare as Holland's Jamie but up to £100 I'd think. Another rare Oriole release, and the first UK release for the Marvelettes is Beechwood 4-5789, again at least £50. The Carolyn Crawford single on Stateside was recently priced at £70 or £80 on issue by Record Collector. I don't know about that, definately for a demo, but more like £40 for an issue? The Tony Martin single is rather uncharacteristic for a Motown recording and thus was a poor seller and now ultra rare.

Finally, a nice batch of red and white Tamla Motown demos, kicking off with Brenda Holloway's classic When I'm Gone, £70 odd on demo. The Hit Pack's only UK release is a poor effort, the flip side Let's Dance being marginally better, I have an issue of this but it's the only one I've seen so the demo must be worth £60 or so. Choker Campbell's instrumental of Mickeys Monkey was recently seen listed at £80, the Marvelettes demo at £60, and the Velvelettes sold for an amazing £130 on demo recently. The last item is another oddity, Billy Eckstines single now worth at least £50 on DJ.



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MANY THANKS TO LEE BATES FOR PHOTOCOPYING THIS ISSUE.